

THE CONNOISSEUR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY



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Antique Carved Oak Boiserie of Louis XVI. period, 24 ft. 6 in. by 19 ft. 6 in. by 11 ft. 5 in. high. The panelling consists of a fine range of panels with carved mouldings. Above these panels is a series of boldly carved panels representing the "Arts and Science," which form the principal decorative feature of this important boiserie. The dado is a series of panels corresponding with the upper part, and is enriched by suitable carving. Two bookcases or china cabinets enclosed by doors are built into the room, and two carved doorways with overdoors and three sets of window architraves are included. The marble chimneypiece is dove colour, relieved with carved statuary, and on either side are bookcases or china cabinets. This panelling was taken from the mansion of the Martagnacs, 52, Rue de Grenelle, Paris.

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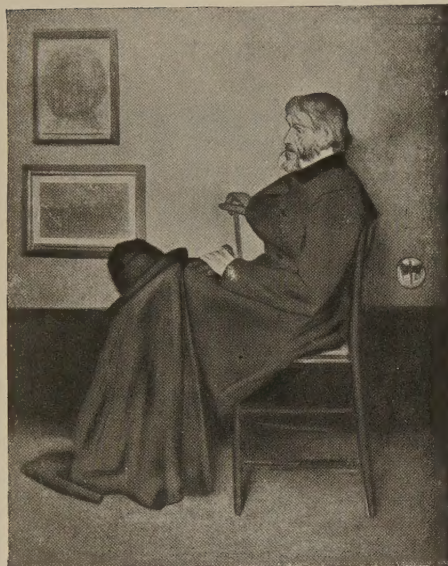
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The Register Columns will be found of great assistance in bringing Readers of The Connoisseur Magazine into direct communication with **private individuals** desirous of buying or selling Works of Art, Antiques, Curios, etc.

When other means have proved ineffectual, an advertisement in the CONNOISSEUR Register has, in innumerable cases, effected a sale. Buyers will find that careful perusal of these columns will amply repay the trouble expended, as the advertisements are those of *bona-fide* private collectors.

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All replies must be inserted in a blank envelope with the Register Number on the right-hand top corner, with a loose penny stamp for each reply, and placed in an envelope to be addressed to the Connoisseur Magazine Register, Hanover Buildings, 35-39, Maddox Street, London, W.

No responsibility is taken by the proprietors of The Connoisseur Magazine with regard to any sales effected.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in these columns.

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Baxter Prints.—Nineteen for sale. List and price on application. [No. R5,102]

Continued on Page XII.

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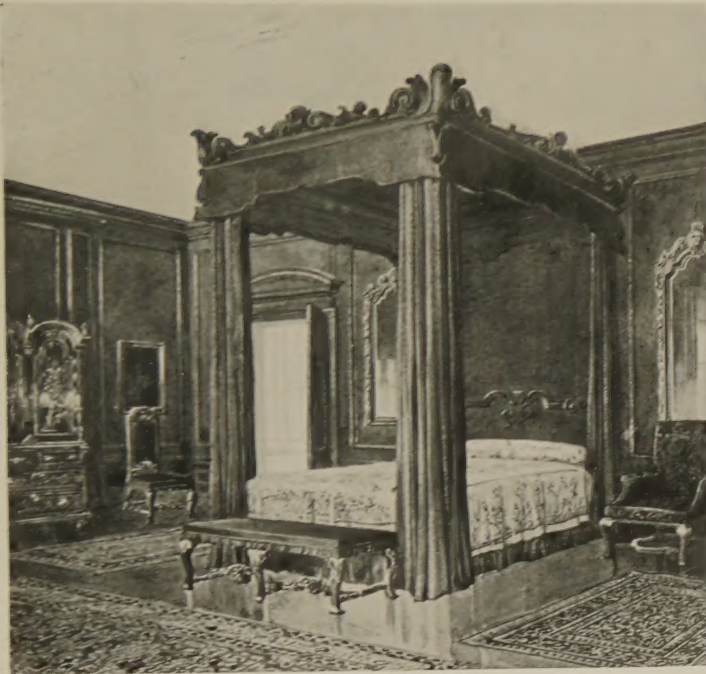


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THE CONNOISSEUR MAGAZINE

(Edited by J. T. HERBERT BAILY.)

Editorial and Advertisement Offices: 35-39, Maddox Street, W.

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JAMES I.

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A Reproduction in Facsimile of one of the most dainty examples of the work of this master of pastel.

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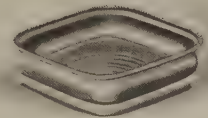
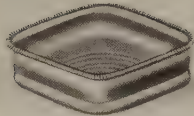
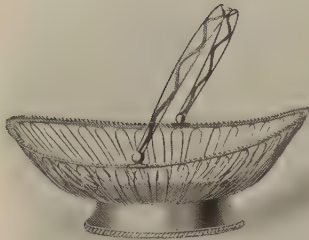
XI.



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[No. R5,105]

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[No. R5,106]

For Sale.—Pierce Egan's "Life in London." Music, coloured plates, 1821.

[No. R5,107]

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[No. R5,108]

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Continued on Page XLVIII.

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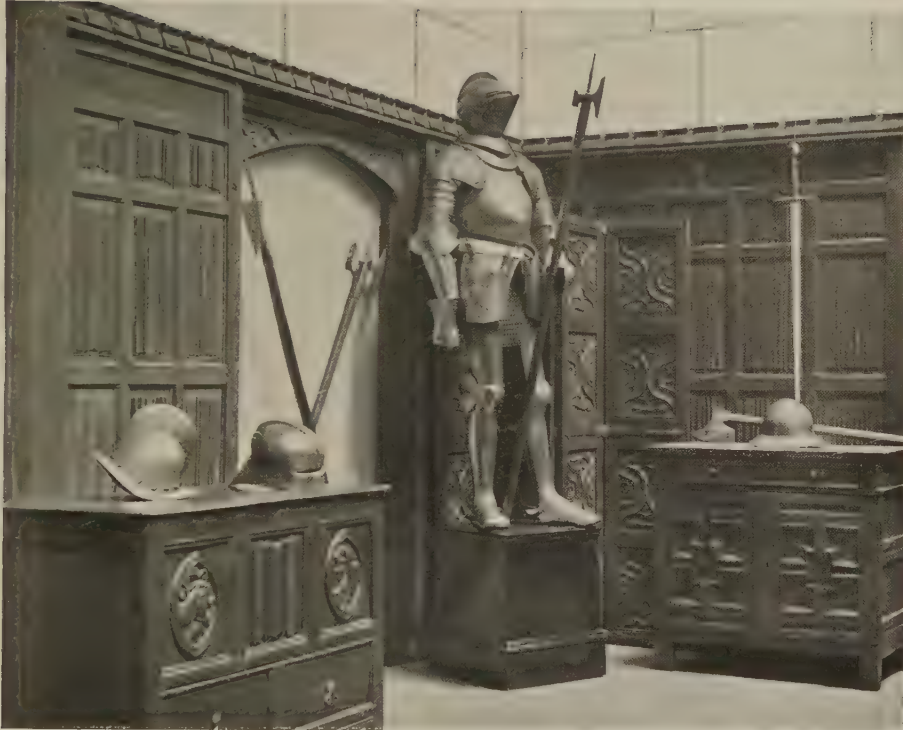
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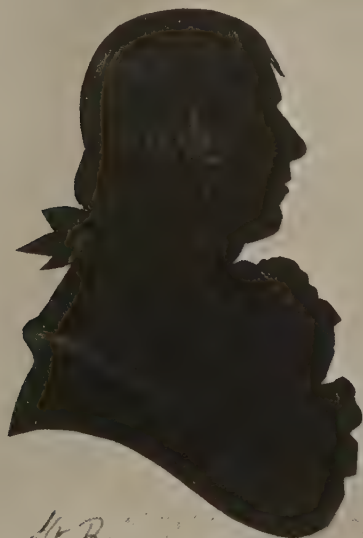
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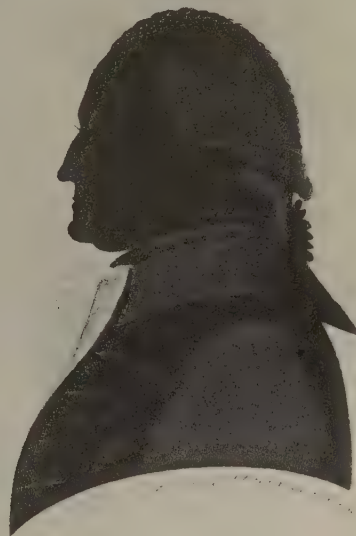
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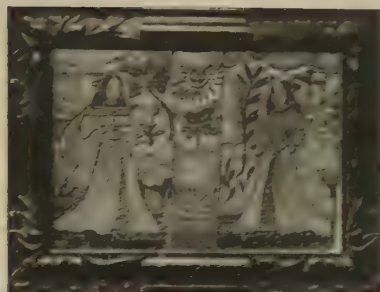
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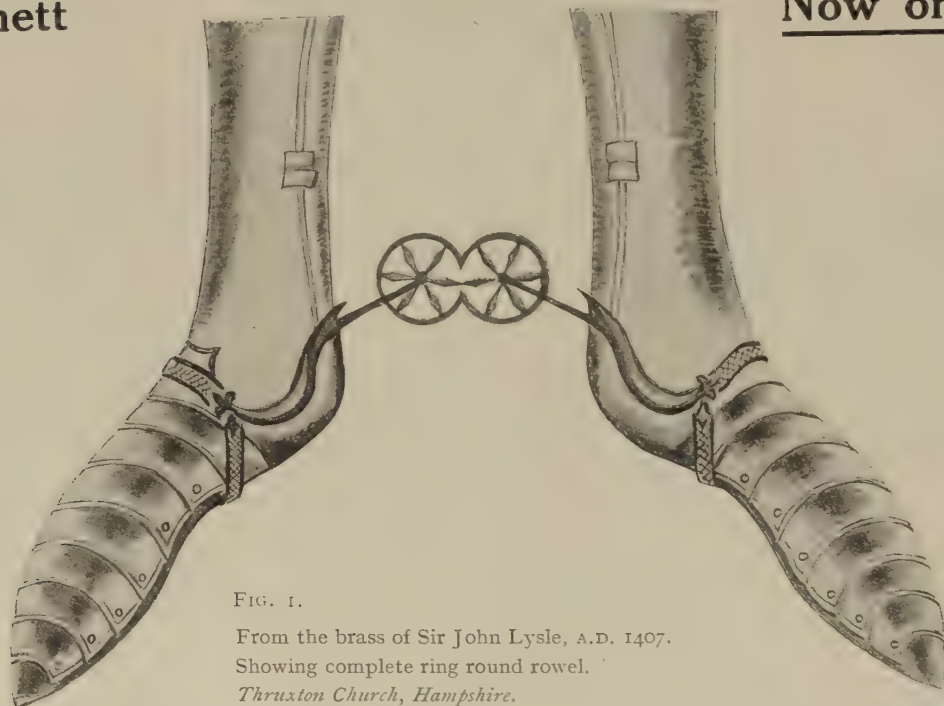


FIG. 1.

From the brass of Sir John Lysle, A.D. 1407.

Showing complete ring round rowel.

Thruxton Church, Hampshire.

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FIG. 2.

From the brass of
Sir Henry Gray.

Showing the flourish engraved
over the spur, and which was
thought to represent some structure.

In Kettingham Church, Norfolk,
circa 1492.

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—*Academy*.

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*From a photograph by
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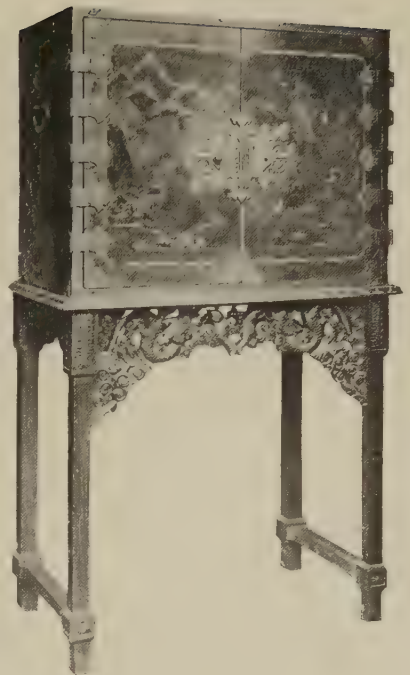
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XXXIII



A TYPICAL VIEW AT SHAKESPEARE'S ENGLAND.

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THE Exhibition to be held at Earl's Court from May to October
this year will be known as "Shakespeare's England."

Inside the permanent buildings and in that portion of the
grounds known as the Queen's Gardens will be erected a replica of an
English town of the 16th century, with its quaint old-world streets
lined with houses of characteristic Elizabethan architecture.

These houses will be available as shops, for the use of firms of high
standing only, and no enterprising business house should fail to take
advantage of this opportunity of bringing their goods before a large
number of wealthy and distinguished people, in what will be the
shopping centre of Society during the coming year.

The houses will be strictly limited in number, and their range of sizes will be sufficiently wide to suit the requirements of a large variety of trades. They will include areas of 14 ft. by 6 ft., 15 ft. by 8 ft., 18 ft. by 17 ft., 28 ft. by 15 ft., and possibly some of 10 ft. by 5 ft. The charge for the use of any of these houses will not be less than £100.

Among the other attractions which are sure to bring the world of wealth and influence to "Shakespeare's England" are the tournaments, revels and fêtes, in which leading members of Society will take an active part, dressed in the armour and costumes of the period.

Lovers of Elizabethan drama will be attracted by the performances to be held in a replica of Shakespeare's own theatre, the "Globe," while a copy of the old "Fortune Theatre" will be given up to folk-songs and Morris dances.

The Virgin Queen will dine in state in a genuine contemporary banquetting-hall, surrounded by her favourites and courtiers, her jesters and players.

Bartholomew Fair will be held in its ancient setting—the Smithfield of three centuries ago—and a full-size model of the famous "little Revenge" will float at anchor upon a lake, representing Plymouth Harbour at the time of the Armada.

The club in the grounds, known as the "Welcome Club," will this year be redecorated and called the "Mermaid Tavern," which will be directly controlled by the Organising Committee.

It is not doubted that the general mass of people will follow the example of the leaders of Society, and make "Shakespeare's England" their centre of attraction this year. Steps are being taken to advertise the Exhibition on an unusually extensive scale, and its paramount interest is certain to secure for it innumerable notices in the Press.

Nor should it be forgotten that to every American the study of the history and architecture of Shakespeare's time is matter of deep concern, and as the result of the large amount of advertising which will be carried out in the United States, it is probable that few visitors from that country will fail to see "Shakespeare's England."

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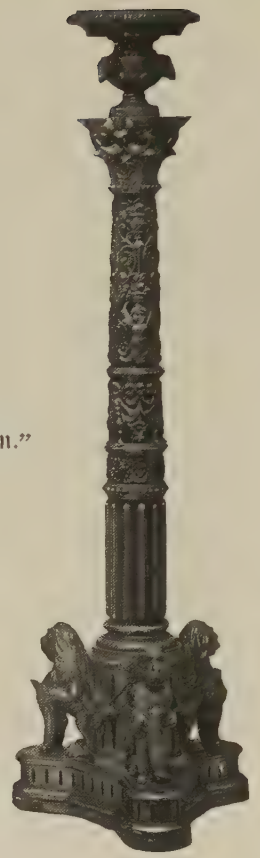
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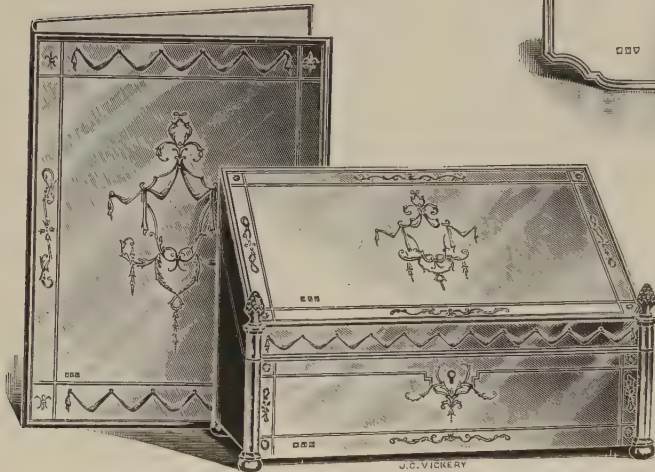
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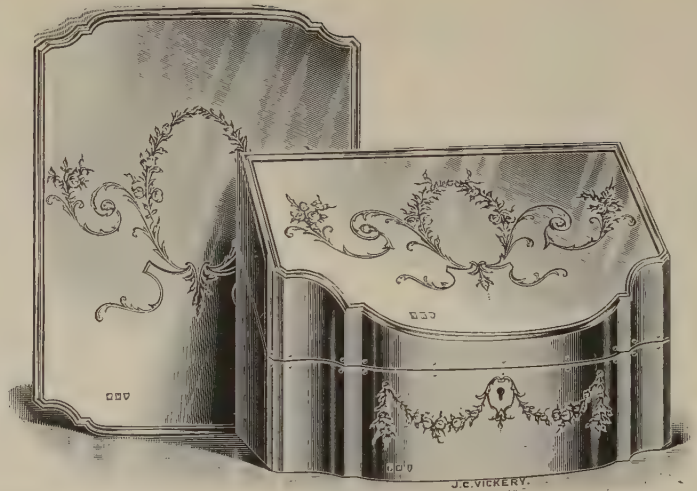
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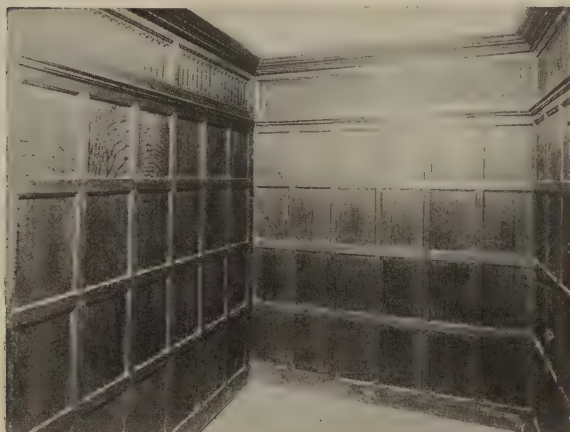
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JANUARY to APRIL, 1912

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THE Picture illustrated is the work of Brueghel the elder (1514-1569). Very few works of this undoubtedly great master are obtainable, as they are only to be found in National Galleries or in private collections. The subject of this work, "The Shepherd running away from the Wolf," is particularly interesting; he at once starts running away at full speed and then turns his head towards the wolf which is tearing one of his lambs to pieces. The landscape shows a barren heath.

Brueghel shows a beautiful simplicity in this work, and the life-like appearance of the shepherd in his intense desire to get away is worthy of the artist. Brueghel the elder was certainly amongst the greatest painters of the Flemish school of the sixteenth century. His genius was unrecognised for centuries, and it is only within recent years that his work has been placed on a level with that of Peeter Brengel, who has been classed between Jan Van Eyck and Peter Paul Rubens. These three stand out as the chief masters of the

Flemish school. They have each depicted in their own way a certain view of their people and country at the time when they lived, and Brueghel has shown himself to be the most simple and the most sincere.

The picture is signed, and measures 52 ins. by 35 ins. including the frame.

This picture belongs to the owner of the Gossaert advertised on page XXVII. in the March issue, and is for sale.



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The Connoisseur REGISTER *Continued from Page XII.*

For Sale.—Over 100 Engravings from "The Royal Gallery of Art," published in 1854; also **Punch-Bowl.** [No. R5,123]

For Sale.—Two Globes: **Astronomical Observations** by Drs. Maskelyne, Herschel, Wallaton. What offers? [No. R5,124]

Chippendale Mahogany Sectaire Bookcase, £15. (North London.) [No. R5,125]

For Sale.—Collection of Ivory Miniatures. [No. R5,126]

Four Mezzotints after Pater, signed Sternberg, Petitjean. What offers? [No. R5,127]

For Sale.—Silver Compound Pomander, belonged to Marie Antoinette. Two Vienna Plates, presented to Thomas Lawrence by the Emperor of Austria. [No. R5,128]

Fine Early Victorian Mahogany Sectaire Bookcase, 6 ft. 10 in. by 4 ft. 1 in. by 1 ft. 5 in. £15. [No. R5,129]

For Sale.—Fine Old Chippendale Stuffover Set Chairs (eight), and Settee. Very suitable Lounge Hall, Library. [No. R5,130]

Prints.—Few Le Blond Ovals for disposal, original embossed, stamped mounts. Condition absolutely unsurpassable. [No. R5,131]

Old Oak Panelling for sale.—For particulars apply in first instance to THE CONNOISSEUR. [No. R5,132]

For Sale.—A beautiful piece of Carved Ivory, in the form of a shield, on which is depicted a scene entitled, *The Conversion of St. Paul.* Size 3 ft. 1 in. by 2 ft. 2 in. Photo. [No. R5,133]

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Constable.—Original Sketch, "Dedham Lock," panel, signed 1821. £25. [No. R5,138]

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A Rembrandt.—Small Landscape for sale. [No. R5,140]

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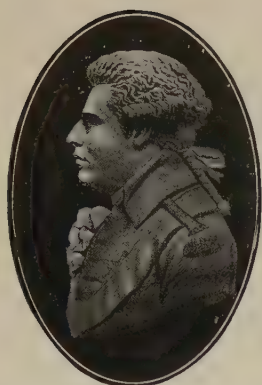
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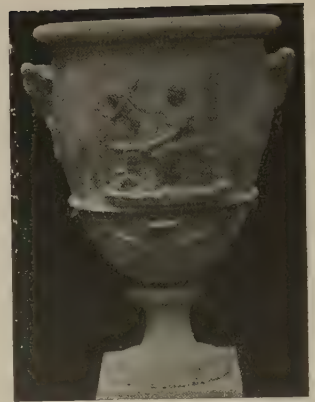
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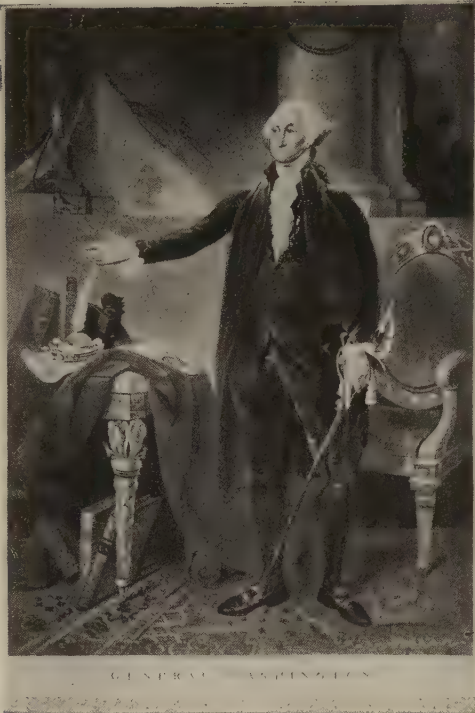
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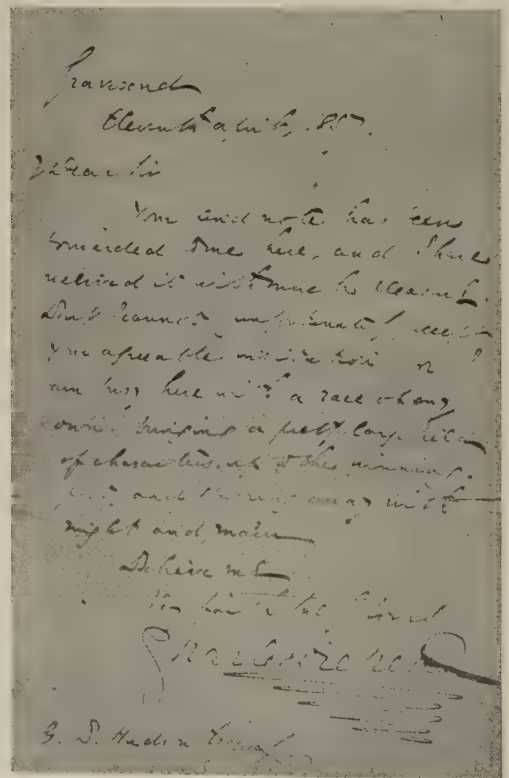
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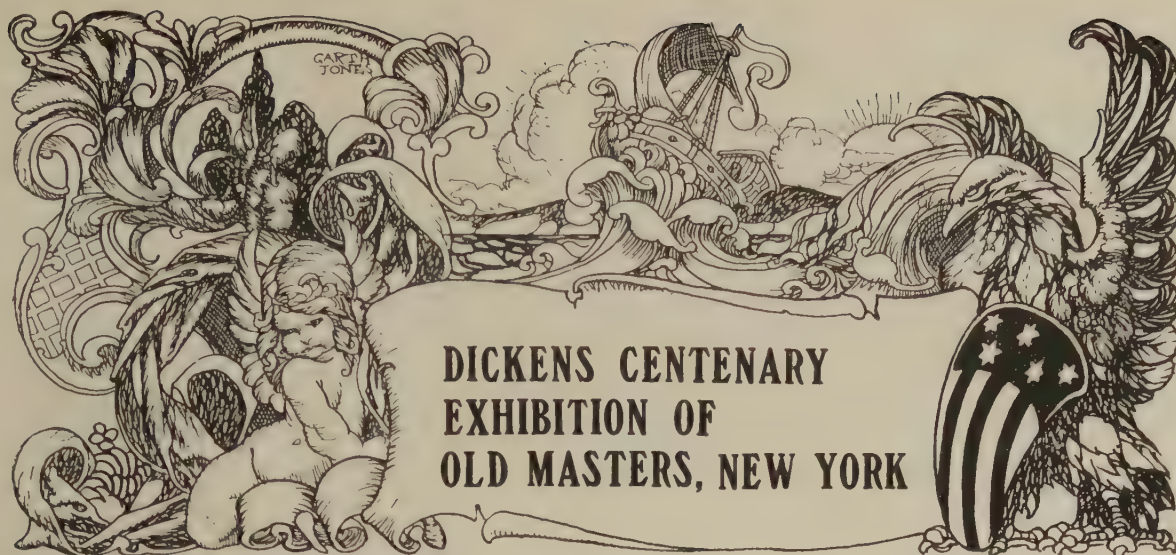
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PORTRAIT OF MASTER BERNARD ASTLEY
FROM A PASTEL
BY DANIEL GARDNER



Charles Dickens

An Introductory Note

By Beckles Willson (Honorary Secretary of the Dickens Centenary Committee)

NOTES ON THE PICTURES

BY THE EDITOR

THERE is something especially appropriate in the idea of a picture exhibition in connection with the centenary of Charles Dickens. For the work of Dickens is eminently pictorial; it consists of a series of types of human life as viewed through a sensitive and imaginative temperament. He was, as Mr. Chesterton insists, one of the greatest creative artists of all time—a “master mythologist,” if you will; but, for all his genius and his abundant and perpetual flow of high spirits, he was also a thorough master of the technique of his craft. He had studied Defoe, Smollett, and Fielding, those Old Masters of English fiction, just as Reynolds, Gainsborough, and Romney had studied their forerunners in the sister art. Dickens’s note-books are filled with memoranda for subsequent character-drawing, for obtaining effects of light and shade, scenic backgrounds, and details and narrative movement.

True, those effects of his are broad, but, then, so are the effects of most of the Old Masters. His art had little in common with the realism of Flaubert, Zola, and Mr. George Moore—it was direct, expansive, cheerful. A recent American critic lays stress upon the “obviousness” of Dickens—it is art anyone

can understand; but, he added, one which only a great genius could have produced.

In enumerating the various sources from whence Charles Dickens derived inspiration, critics are apt to overlook one of the most powerful of all. I allude to the writings of Washington Irving. To the author of the *Sketch-book*, with its descriptions of London and English country life and customs, Dickens owed much of his genial style, his devotion to the spirit of Christmas, and a freshness in the point of vision which is almost Transatlantic. When, after the *Old Curiosity Shop*, Irving wrote to Dickens expressing a



CHARLES DICKENS
FROM A PAINTING BY W. P. FRITH, R.A.



ALGERNON PERCY, EARL OF NORTHUMBERLAND

BY SIR ANTHONY VAN DYCK

Dickens Centenary Exhibition



MRS. IRVINE BOSWELL
BY SIR HENRY RAEBURN
PHOTO BY PERMISSION OF MESSRS. WALLIS AND SON, THE FRENCH GALLERY

hope that they should meet, Dickens answered with more than a suggestion of the debt he owed.

"I wish I could find in your welcome letter," he wrote, "some hint of an intention to visit England. I should love to go with you, as I have gone, God knows how often, into Little-Britain and Eastcheap, and Green-arbour Court and Westminster Abbey. . . . It would gladden my heart to compare notes with you about all those delightful places and people that I used to walk about with and dream of in the

daytime when a very small and not-over-particularly-taken-care-of boy."

In this centenary year a committee has been formed, comprising some of the most distinguished names in contemporary art and literature and politics, to pay a tribute to the great novelist's memory, by the creation of a fund for his family.

Dickens lived and wrote at a time when no international copyright between Great Britain and America existed, nor indeed any international copyright in a



THE NORTHCOTE FAMILY

BY JAMES NORTHCOTE

form which was of much financial advantage to the author. Hence, though his popularity was immense, and is now greater than ever—to judge by the continued sale of his books—his pecuniary gains from his writings, and those of his descendants, have been comparatively insignificant. There now survive two of his children and seventeen of his grandchildren, some of whom are in straitened circumstances. Manifestly there is here a strong case for the voluntary payment of what the *London Times* has called “conscience money” by the millions upon millions of readers in all parts of the world to whom the characters of Dickens, their sayings and doings, are among the most familiar of their household words. If a quarter of the estimated twenty-four million extant copies of Dickens’s works, for instance, contained a Dickens stamp, a handsome sum would be realised for the benefit of the descendants of the widest read and most popular novelist in the world.

This Centenary Committee, of which Lord Alverstone, Lord Chief Justice of England, is chairman, felt that all lovers of Dickens—who are, perhaps, all

but a small percentage of those who ever read at all—would be willing, and even eager, to show their gratitude to the writer who has so deeply moved them with the variety, the pathos, and the humour of his inimitable portraiture. “Give a penny to Dickens” should at least be as moving an appeal as “Give an obol to Belisarius”; and certainly there is a grim resemblance to the fate of Dickens and his works in what Gibbon tells us of Belisarius. “The name of Belisarius can never die; but instead of the funeral, the monument, the statues so justly due to his memory, I only read that his treasures, the spoils of the Goths and the Vandals, were immediately confiscated by the emperor. Some decent portion, however, was reserved for the use of his widow.” So, too, the name of Dickens can never die; he has raised to himself a monument more lasting than bronze. Yet, although the royalties and other just rewards of his genius were never confiscated by anyone, the portion of them which he was able to reserve for his descendants has been but a puny and insignificant fraction of what it might have been. In America this year, as in England, the opportunity



ANNE, THE WIFE OF LT.-COLONEL HAMILTON

BY JOHN JAMES MASQUERIER

offers to pay the conscience money to those he loved and who bear his name. The centenary fund will supply an amelioration of the lot of his descendants, "a small token that the name and fame of Dickens are potent to evoke gratitude and to redress a manifest injustice towards those he loved and who bear his name." It certainly seems an injustice—or, at any rate, a strange anomaly, if exception can

be taken to the word "injustice"—that a writer of whose works twenty-four millions of copies are now in existence, while their sale in thousands and ten thousands annually is still continuing, should have derived so little profit from the labour of his incomparable genius, that out of a score of his living and direct descendants more than one should be in straitened circumstances.



VENETIAN CANAL SCENE

BY J. MARIESCHI

The particular case of Dickens may properly be regarded and treated as exception—since he never enjoyed those advantages of copyright in the United States which have been enjoyed on certain conditions by all British writers since 1891. We must all of us feel that it is not fair that a writer like Dickens should have derived so little advantage either for himself or

for his descendants from his immense and universal popularity. In one sense and direction the establishment of international copyright between this country and the United States has redressed this unfairness; but in another sense it has not affected it at all. Dickens would have profited by the system of international copyright now existing, because even in



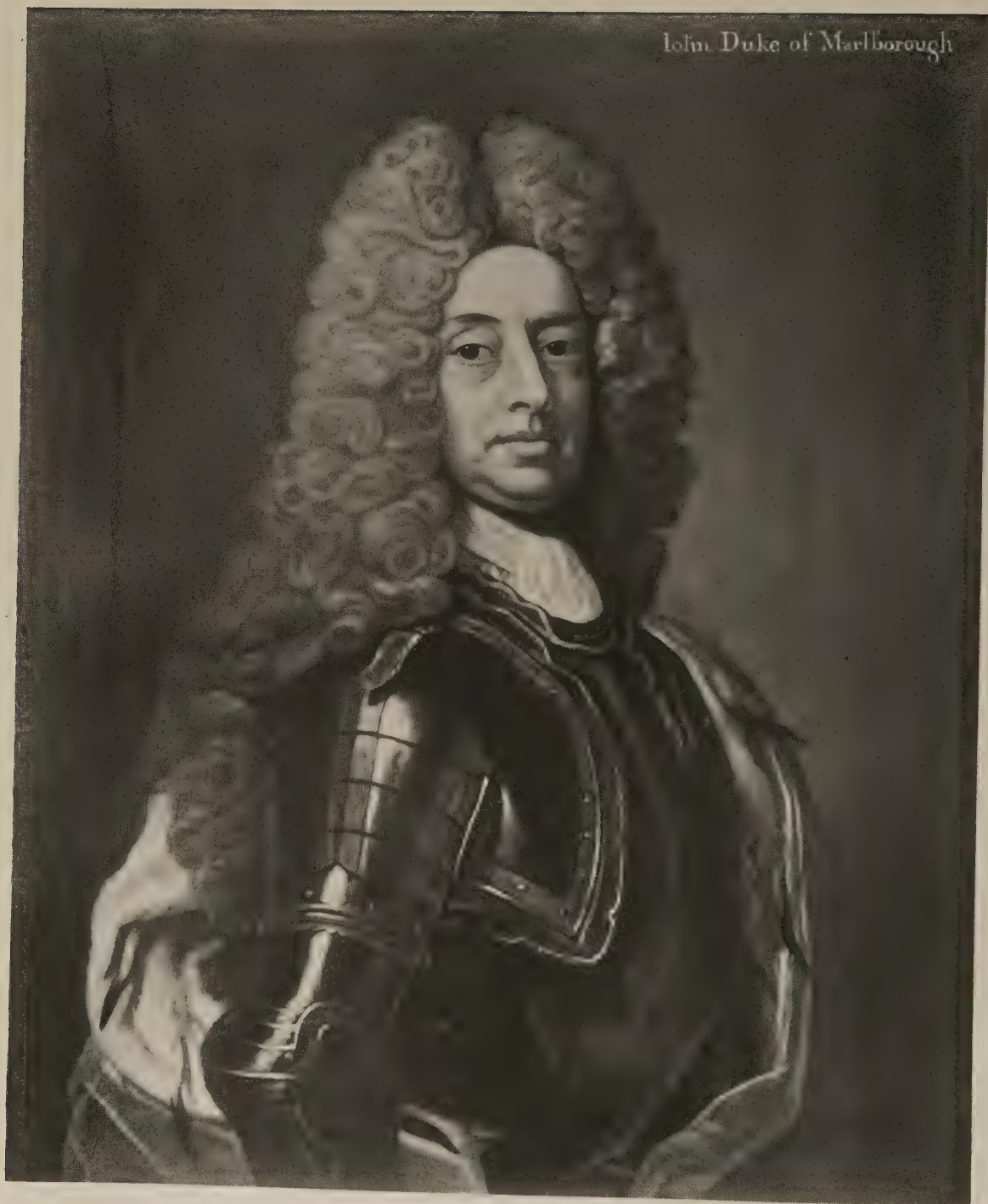
COAST SCENE

BY H. DE MEIJERS



ST. JEROME IN THE DESERT

BY SODOMA



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FREDERICK, PRINCE OF WALES BY LARGILLIÈRE



PORTRAIT OF THE EARL OF WICKLOW BY SIR ANTHONY VAN DYCK



THE REV. DAVID CAMPBELL

BY SIR HENRY RAEBURN

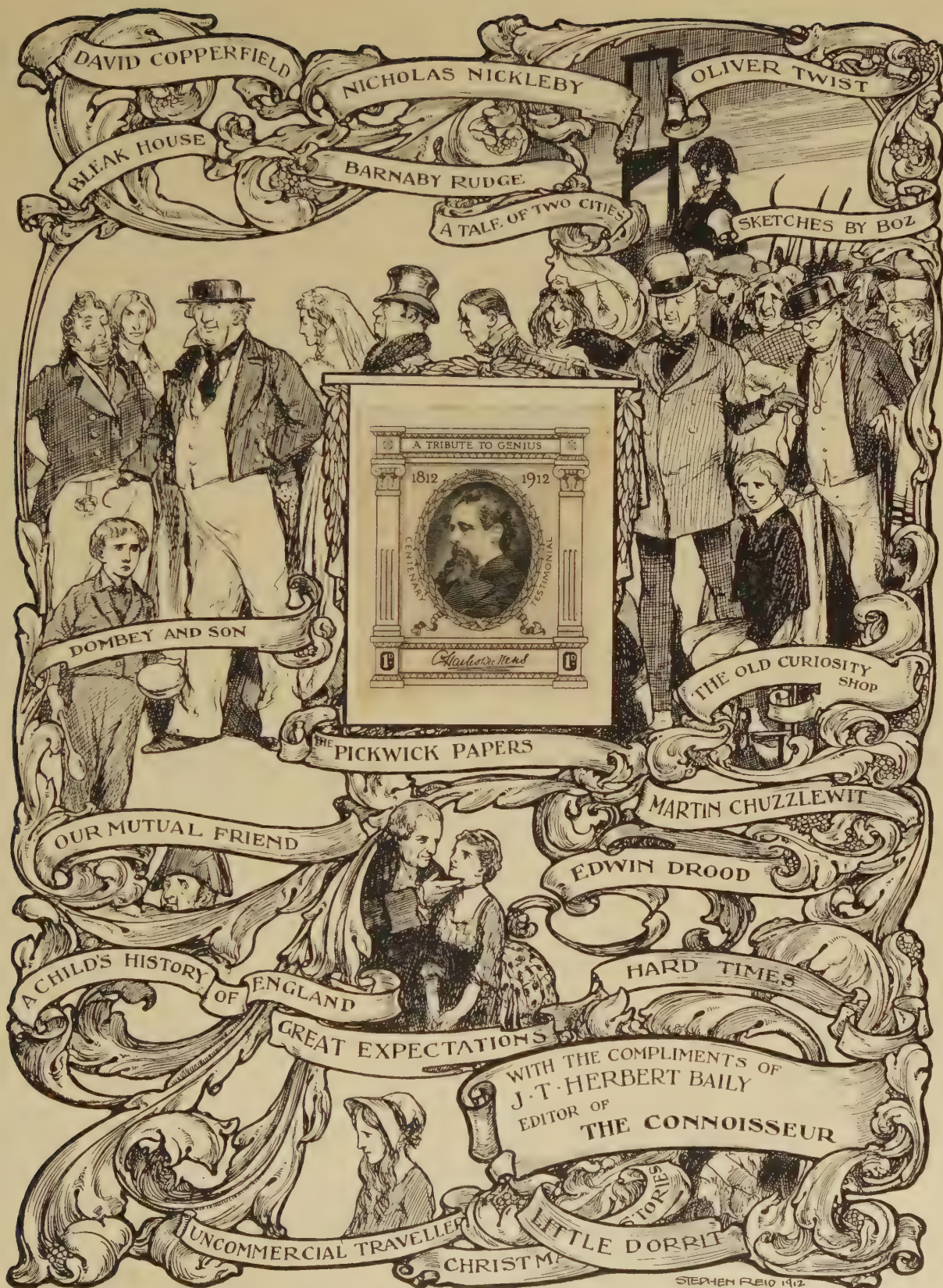
his lifetime he was immensely popular on both sides of the Atlantic.

Readers of Dickens's *Life* do not need to be reminded that he was an indefatigable worker in the cause of copyright. He believed that an author deserved to be paid just as any other craftsman who supplied the public with what they wanted, and what they enjoyed, was paid.

"I spoke, as you know, of international copyright at Boston," he wrote Forster from New York in 1842, "and I spoke of it again at Hartford. My friends were paralysed with wonder at such audacious daring. The notion that I, a man alone by himself, in America, should venture to suggest to the Americans that there was one point on which they were neither just to their own countrymen nor to us, actually struck the boldest dumb! Washington Irving, Prescott, Hoffman, Bryant, Halleck, Dana, Washington Allston—every man who writes in this country is devoted to the question, and not one of them dares to raise his

voice and complain of the atrocious state of the law. It is nothing that of all men living I am the greatest loser of it. It is nothing that I have a claim to speak and be heard. . . . I wish you could have seen the faces that I saw, down both sides of the table at Hartford, when I began to talk about Scott. I wish you could have heard how I gave it out. My blood so boiled as I thought of the monstrous injustice, that I felt as if I were twelve feet high when I thrust it down their throats. . . . The effect of all this copyright agitation at least has been to awaken a great sensation on both sides of the subject—the respectable newspapers and reviews taking up the cudgels as strongly in my favour as the others have done against me."

Although Dickens never lived to see the passage of a law of international copyright, by which he would have gained at a low estimate at least half a million dollars, yet his labours in the cause have been fervently and universally acknowledged.





MISS SMITH BY THE REV. M. W. PETERS



PORTRAIT OF A GENTLEMAN BY JEAN HONORÉ FRAGONARD

Had the law of copyright been in Dickens's time even as comparatively fair to the author as it is to-day, it is calculated that the heirs of Charles Dickens would be in receipt of at least \$25,000 per annum. Think of what the "popular" English novelists of to-day receive in American royalties. A successful English dramatist of the present time makes as much money in three years as Charles Dickens, with his wonderful gifts and his equally wonderful energy, did in thirty. He made mankind happy, and he is doing so to this hour, and yet there are descendants of his who are glad at this moment to be in receipt of a Civil List Pension of twenty-five pounds a year! Who will deny that such a condition of things as that is a stain upon the English-speaking race, and a deep stain, which it is the duty of us all to wipe away?

Neither do we want to see it removed by the State. It is a duty and a privilege incumbent in the first place and in the last, not upon the State, but upon the people.

To desire to render this tribute to whom one of the trustees of the centenary fund (Lord Rosebery) calls the "lord of laughter and of tears," has been absurdly called an acknowledgment of the hereditary principle. A man thinks of the good of his grandchildren as of his own; they are an extension of his personality, as the ancient philosopher put it, and anyone who has an affection for a man in a great degree shares this feeling with him. If we wanted to do something for a dead friend which we had neglected or been unable to do while he was living, we should naturally turn to his children and seek to pay the debt to them. The same spirit justifies this proposal to pay what we owe to Dickens to those of his children and grandchildren who are in need of it. Moreover, if there is any argument in favour of vested



JOHN BAPTISTE DE BISTHOVEN
VAN DYCK

BY SIR ANTHONY

rights in land, houses, or chattels, that argument applies also to those who have toiled in the production of books, books which have changed the thought, the morals, or the sentiment of the world, which their creators have slaved to produce, and the rewards for which (if any there are) they and theirs are as fully entitled to share.

An English writer, Mr. Begbie, has spoken of the universality of Dickens's appeal to human nature. It comes home to us in the knowledge that this centenary of his birth, almost coinciding with the celebration of a hundred years' peace between our two countries, is now occupying the thoughts and affections of America. For, in truth, the soul of Dickens is a living bond between England and America. He makes us one people. Americans to-day love him, rejoice in him as proudly and as

tenderly as the most ardent Dickens worshipper on the British side of the Atlantic; and the more Britain inspires its social life with his large and generous spirit, the more close will the sympathy be. Throughout the British Empire, and in the United States of America, which is practically an unofficial and independent branch of that same great Anglo-Saxon empire, the hearts of men beat to-day in a common affection and with a common understanding, because of this merry, earnest, and benevolent humorist, born in a terraced villa of Landport just a hundred years ago. He makes us all of one family. He looks down upon England and America from the Elysian fields, blesses us with an equal smile, reminds us of a common destiny. It is then, in the name of this great artist, this humorist, this great social reformer, that the present exhibition is inaugurated—works of Old Masters in one of the sister arts to literature, in which Charles Dickens will always be a distinguished and a beloved figure.



PHILIP, EARL OF PEMBROKE

BY SIR ANTHONY VAN DYCK

The Connoisseur

To form a loan exhibition of pictures by old masters is a task the difficulty of which would surprise the happy few who have never tried to borrow. Borrowers—that is to say, borrowers not of trifles but of matters of moment—will appreciate the obstacles which await those unfortunates who try to obtain temporary possession of other

**The Exhibition
Reviewed by
The Editor**

set out to do it in a single month, and that in the intervals of a busy life of which nearly every moment was fully occupied? Add to this the fact that the exhibition was to be held, not in England, but on the other side of the Atlantic, and the difficulties appear well-nigh insuperable. Yet this was the state of affairs when the project of the Exhibition of Old Masters in aid of the Dickens Centenary Fund was



TRIPTYCH ON PANEL

BY PETER CLAEISSIUS (OF BRUGES)

people's property; and old masters at the present moment are property of exceptional value. It is true that picture collectors are a generous class given to sharing the enjoyment of their treasures with their less fortunate fellows; but so heavy and frequent drafts are made upon their good nature that they are compelled to refuse many a cogent appeal. Hence the organiser of a loan exhibition should be early in the field, for loan exhibitions are many and the contributors to them comparatively few; while the latter naturally like time to consider the pros and cons of the matter, and to make arrangements for disguising the bareness of their denuded walls. A year is not a long time in which to organise a successful exhibition, and few would venture to undertake the task in half the time. What, then, shall be said of the rashness of the individual who

first suggested to me. The genesis of the exhibition was the offer of the New Burlington Gallery, New York, free of charge for the purpose, which was kindly made by Mr. Charles Allom, of Messrs. White, Allom and Co. The opportunity of making a substantial augmentation to the Dickens Centenary Fund seemed too good to be lost, so, with not a few misgivings, I decided to take advantage of it. Let me confess that I also had an ulterior object. I argued that if English owners contributed liberally, might not a precedent be established, and the Atlantic no longer be considered an obstacle to the transfer of pictures on loan for comparatively short periods from one continent to the other. Could this be done, then we might hope that American collectors would lend to future London exhibitions those of our former art treasures which they garnered into their galleries,

Dickens Centenary Exhibition

and which our pessimistic press have been too apt to prophesy would never again be seen in this country.

Started at such short notice and got together in such haste, the exhibition must needs be considered an impromptu one. It is, in fact, a selection of typical samples of English collections—of pictures, not belonging to any particular school or period, and

for even at the time of going to press additional works are being promised; and the exhibition will probably be augmented by many which can neither be described nor illustrated in the present article, though I hope to repair the omission in a future issue of *THE CONNOISSEUR*. From Sir John Tolle-mache Sinclair comes one of Romney's rare examples of the nude, a finely modelled figure study



DAPHNIS AND CHLOE

BY PARIS BORDONE

not of necessity by the greater masters, but all good of their kind. The only limitation that has been made is that the work of no artist is included who was born later than the eighteenth century; and the only attempt to give a definite aim to the exhibition is by the selection of a large proportion of the pictures with the idea of introducing to the American public examples of art with which they are not familiar, more especially the works of the eminent but less generally known English masters of the eighteenth and early nineteenth centuries. What success has been attained may be gathered, less, perhaps, from these few brief notes than from the illustrations which accompany them. These, however, cannot be considered as wholly representative,

in chalk and sanguine of *Emma, Lady Hamilton*, which was shown at the Romney Exhibition at the Grafton Gallery a few years ago. Hoppner is unfortunately unrepresented, and the picture of *Alderman Bradshaw*, by Reynolds, though revealing the artist's power of placing a dignified and well characterised portrait of an elderly gentleman on canvas, will not be so popular as would one of the artist's representations of feminine charm and beauty. As compensation for this, Raeburn is seen in his most fascinating guise in his picture of that winsome young matron, *Mrs. Irvine Boswell*, a grand-niece by marriage of Dr. Johnson's biographer. This picture alone would suffice to disprove the now exploded dictum that the artist never could do justice

to the charms of a beautiful young woman. A second typical Raeburn is the portrait of the *Rev. David Campbell*, whose healthy and manly countenance is recorded with irrepressible gusto. The picture is a comparatively early one, being painted at the sitter's house in 1792, three years before Raeburn had completed his house in York Place, Edinburgh; it, however, shows the artist as possessing the full command of his brush. A somewhat similar criticism might be made concerning James Northcote's family group, in

which his father, Samuel Northcote — the Plymouth clock-maker — the painter's sister Mary, and the painter himself, are depicted. The brush-work of Reynolds's favourite pupil was weak compared with that of the great Scotch master, but he was the inheritor of a great tradition, and in this picture he shows not a little of his master's fine feeling for colour, and it is pleasingly reminiscent of the latter's work in its scheme of composition. The painting belongs to the artist's Plymouth days, soon after he had parted company with Sir Joshua, a letter from whom is being read by the father. The artist, who was born in the reign of George II., when Hogarth was in his prime, was to live to paint the portrait of John Ruskin. Northcote's contemporary, John Opie, the man with whom he would have been great friends had not their professional rivalry interfered, is represented by two works, both of which, like that of Northcote, have an interest apart from their art.



TWO CHILDREN

BY GERARD VAN HONTHORST

The first in chronological sequence is a portrait of the painter's father, John Hoppy, or Oppy; the artist changing the surname to the more euphonious Opie on the advice of his first patron and teacher, Dr. Wolcot, better known to fame as "Peter Pindar." The picture is obviously an early work, painted before Opie had acquired the gift of even adding the modest amount of flattery which made his latter works more pleasing to his sitters than his earlier ones. It is a strong, carefully wrought picture, showing that the rush of

patrons, which for a short time made the array of carriages at the entrance to Orange Court, where his first studio was situated, the envy of the artistic world, was not wholly unjustified. His portrait of Thomas Girtin, the father of English water-colour painting, a sitter whom he painted several times, reveals his work in its familiar guise; yet if the brush-work is more flowing and fluent than that of the earlier work, and the pose of the sitter more easy and elegant, it lacks something of the naïve sincerity of the youthful production. The art of the Rev. Matthew William Peters, R.A., though he outlived Opie seven years, belongs to an earlier generation. He was one of the several capable artists who enjoyed the teaching of Hudson, the master of Reynolds, and had he not deserted his profession for the Church, he might have attained a prominent place among the artists of his day. He was a clever, if unequal, painter, who dissipated his talents by frequently exercising them on themes for



PORTRAIT OF FRANCESCO MARIA DELLA ROVERE, DUKE OF URBINO
 BY TITIAN



PORTRAIT OF A LADY
 BY REMBRANDT

which they were unsuited, and who quitted the pursuit of art before he had fully developed a style of his own. At his best he nearly approached Reynolds; at his worst he was a manufacturer of sentimental religious pictures, which enjoyed great contemporary vogue, but almost completely wrecked his reputation in the eyes of posterity. The picture of *Miss Smith* betrays the influence of Reynolds and of contemporary French art, from both of which sources Peters drew largely for inspiration. The work is marked in some of the draperies by that richness of colour

which gained for Peters the over-flattering title of the "English Titian," but the drawing, like most of the English pictures of the period, is not above suspicion. A fellow-pupil with Peters under Hudson was Joseph Wright—Wright of Derby he was called, to distinguish him from his namesake of Liverpool—an underrated artist, whose best work is mostly concealed from public view in private collections. He is best known by his pictures depicting effects of artificial light, as several of these are in the National Gallery, but he was also a portraitist of no mean skill, and an occasional painter of genre subjects. Perhaps the most successful of these is his illustration of "Maria," from the "Sentimental Journey," painted in 1781, and exhibited in the Academy of the same year—a work which does not depend for its interest on its interpretation of Sterne's famous work, but may be enjoyed for the classical grace of its treatment and its refined feeling.



EMMA, LADY HAMILTON

BY GEORGE ROMNEY

Mrs. Bassano of Derby sat for the figure of Maria. Morland is worthily represented, if on a somewhat minor scale; his picture—it is not a portrait in the ordinary sense of the word—of his ill-fated wife, though slight and somewhat sketchy, is brushed in with delightful ease and with a sense of delicate colour that is not always apparent in his work. Except that the face is put in clumsily, as though the artist had been more intent on making a drapery study than a portrait, there is no work which gives stronger testimony to his painter-like qualities. Thomas

Hudson is an artist who, largely owing to the influence of the ill-natured criticisms concerning him contained in Northcote's *Life of Reynolds*, now enjoys a much lower reputation in the eyes of posterity than that to which his merits entitle him. In a sense he may be termed the father of the Royal Academy, for though never a member of it, nor exhibiting there, a large proportion of its early members emanated from his studio. Sir Joshua Reynolds, the first president, was of the number, among whom were also Cosway, Mortimer, Peters, and Wright of Derby. He was esteemed in his own day a greater painter than Hogarth, and remained its most fashionable portraitist until the rising reputation of Reynolds forced him to lay down his brush lest his laurels should be wrested from him. His portrait of Thomas Herring, Archbishop of Canterbury, a manly, dignified, and soundly painted piece of work, is dated 1754, so is shortly



THE ARTIST'S FATHER

BY JOHN OPIE



THOMAS GIRTIN

BY JOHN OPIE



THE NATIVITY

BY FRANÇOIS BOUCHER

anterior to the period when he had retired from the active exercise of his profession, to live at Twickenham; there to become a neighbour of Horace Walpole, as the latter records in one of his letters.

The risks of a rough voyage may have prevented owners from lending pastels, which, though in certain respects more permanent than either oils or water colours, suffer greater risks when exposed to violent movement, and this branch of art is sparsely represented. One regrets this the more as the work of English pastelists is but little known in America, and, indeed, is only tardily coming into its own in this country. The charming portrait of *Anne, the wife of Lt.-Colonel Hamilton*, by John James Masquerier, is, however, almost as beautiful an example of the art as one could wish to obtain. The artist, though born and practising in England, was of French parentage and French taught, and his work happily combines the characteristics of his mixed nationality, being English in its feeling, but French in its lightness and daintiness

of touch. Another pastel is the portrait by Nicholas de Largillière of Frederick Prince of Wales, the eldest son of George II., a prince of artistic and literary proclivities, who is chiefly remembered for fostering the opposition against Walpole's Government, which led to its downfall and the reversal of the peace policy of that minister. The series of wars with France which followed ultimately resulted in the conquest of Canada, and so the intrigues of the prince may be said to have indirectly caused the Anglo-Saxon domination of North America. His sly and unscrupulous character is well revealed in the portrait.

Largillière was one of those numerous foreign artists who, previous to the time of Reynolds, practised and occasionally made their homes in England. Among the greatest of these—Holbein alone disputes his pride of place—was Sir Anthony Van Dyck, a naturalised English subject, court painter to an English king, and, as regards the latter part of his career,



SAMUEL DESBOROUGH OR DISBROWE
LORD CHANCELLOR OF SCOTLAND UNDER CROMWELL
BY SAMUEL COOPER



MAJOR-GENERAL JOHN DESBOROUGH OR DISBROWE
BROTHER-IN-LAW OF CROMWELL
BY SAMUEL COOPER



MARQUISE DE GANGES

BY PIERRE MIGNARD

almost as much to be ranked as a member of the British School of painting as Alma Tadema or Herkomer. One limits the claim to only a portion of his life, because the painter's art may be divided into several periods, and in the last phase the imprint of English feeling and English taste is marked in no uncertain manner upon his canvases; so that it can be truly said that if the artist had never been an inmate of the Court of Charles I., his later work would have lacked something of its crowning distinction, that aristocratic elegance with which he, more

than any man before him, invested the personages whom he immortalised on canvas. Among these later works is the portrait of Philip Herbert, fifth Earl of Pembroke—one of several he painted of this friend and patron, who was among the minority of peers who consistently adopted the side of the Commonwealth against King Charles I. The troubles did not come to a head in the artist's lifetime, but their coming shadow can be seen on the face of the sitter. The picture was among those recently shown in the exhibition of Flemish art at Brussels.



PORTRAIT OF A LADY

BY G. H. HARLOW

Of Van Dyck's middle period is the full-length *Portrait of John Baptiste de Bisthoven*, which has passed through the collections of Mr. Wynn Ellis and Lord Battersea. This is praised in Dr. Waagen's *Art Treasures in England* as "easy in action and carefully executed," and is described by Smith. It is a characteristic example of the artist's work, dignified in its conception and painted with less bravura than distinguished his later style, when an over-abundance of commissions caused him to paint more rapidly and, in the end, to depute much of his work to pupils and assistants. The *Portrait of the Earl of Wicklow*, which was shown at the Exhibition of Old Masters held at the Royal Academy this winter, is interesting as displaying the consummate ease with which Van Dyck could adopt his broad style to the limitations of a small panel. In the *Portrait of the Countess of Kenelmacey* the artist rises to the height of his powers. It is a superb presentment of a beautiful and noble-looking woman set upon canvas with that feeling for beautiful composition which makes him the most decorative

of the world's great portrait painters. Like the *Portrait of the Earl of Pembroke*, it was shown in the Brussels Exhibition of Seventeenth Century Art in 1910. Of other Flemish artists there is a characteristic canvas by one of the greatest painters of still-life, Jan Fyt, and another by F. Snyders.

Of Italian pictures, among those promised are representative pictures by Titian and Bordone, to which I shall hope to refer again.

The rarely seen work of Giovanni Antonio Bazzi, better known to fame as Sodoma, is shown to great advantage in the superb *St. Jerome in the Desert*, which, originally attributed to Leonardo, was placed to the credit of its rightful author by Mr. William Rankin, and formed the subject of an article in the *Rassegna d'Arte* in July, 1905, by Mr. R. H. Hobart Cust, in whose life of the artist the picture is illustrated. Though a number of Sodoma's works, chiefly mural decorations, are to be found in Italy—and he is represented in several German galleries and in the National Gallery, as well as in some private collections in London—no works by him are to be



PORTRAIT OF MRS. MORLAND

BY GEORGE MORLAND

found in the public galleries in America. In Mr. Cust's account of the picture in the *Rassegna d'Arte*, he describes it as "grandiose, boldly executed, clever in composition, and truly magnificent for richness of colour." He adds that it "reveals in a very striking manner the influence of Leonardo."

The figure of the saint is a conception of great dignity, the face being of a strongly intellectual type, softened by its look of calm benignity which has in it nothing of weakness or severity, but is the expression of a soul perfectly at peace with itself. The landscape, though crowded with interest and painted with an amazing wealth of detail, is subordinated to its proper place in the picture by the strong tones of the foreground, the brilliant passages of colour formed by the Cardinal's hat and cloak in the two lower corners of the work, presenting a lively contrast to the softer tones of the middle and extreme distance. Though Sodoma's works are strangely unequal in quality, a fact which may be attributed to the wild life he is credited with leading,

at his best—as in this sterling example—his work is scarcely inferior to that of Leonardo himself; it is only in the paintings of his followers, who imitated his sweetness without attaining his strength, that the decline of the school really set in.

Among the last of the legitimate followers of the great Venetian school of painters was Jacobo Marie-schi, who carried forward its traditions until Napoleon finally extinguished Venetian independence. His interesting *Canal Scene* has the quality and colour of a fine Guardi, to whom the works of this artist are frequently attributed.

Of the Dutch School, a *Portrait of a Woman*, by Rembrandt, shows the master in his early period, when he had mastered the technique of his craft, but had not yet evolved those great imaginative powers which were to raise his art to such a transcendent height. Another painter of the same school, whose work, however, is somewhat undervalued because of his extraordinary facility of execution, was Gerard van Honthorst, who, if he had produced only half as

much, would probably have been far better appreciated by posterity. In portraiture, he not unfrequently showed a talent which places him on a level with all but the greatest masters of his time. In the charming picture of two children, the sincerity of outlook which came to him by right of birth is reinforced by that feeling for rich colour which he acquired by study in Italy. In few works are the influences of the art traditions of the North and the South so happily combined. H. de Meyer, or Meijers, as his name should be correctly spelt, is one of those little masters of Holland whose work is coming so rapidly to the front at the present moment. His *Coast Scene*, dated 1653, is strongly anticipatory of his well-known work, the *Departure of Charles II. of England from Scheveningen*, an event which occurred nine years later, and may have suggested the composition of the latter. It is a sterling example of the Dutch naturalistic school of the seventeenth century. A characteristic specimen of the style of that master of fluent brushwork, Frans Hals, is the *Young Smoker*, which was formerly in the collection of Dr. Walker, of Fife.

Among the works of the French schools is a rendering of *The Nativity*, by François Boucher, a graceful and exquisite little gem, which, though not marked by deep religious feeling, is pleasing in sentiment. Another example of the artist is the small version of the portrait of *Madame de Pompadour* which hangs

in the Louvre. This is said to be the earlier work, and is a better balanced and far more elaborate composition, a large portion of the surroundings being omitted from the larger work. The pedigree of the picture is unquestionable, it having originally been in the possession of Louis XV., who presented it to Madame de Pompadour, who in turn gave it to her brother, the Marquis de Marigny. It was purchased from him by an ancestor of the Comte de La Béraudière, the present owner, Sir Tollemache Sinclair, acquiring it from the latter.

One of the most interesting items in the exhibition is the portrait of Charles Dickens, by William Powell Frith, R.A., which has the importance of a historical document, for the artist was an intimate friend of the great author, and it may be said to have been produced in collaboration, Dickens aiding the artist by his criticisms until the work was wrought exactly to his liking. The picture is not the first version, but a replica which Frith painted for himself, and which he considered a distinct improvement on the original. Another portrait of great interest is the one of *John, first Duke of Marlborough*, lent by the present holder of the title, from Blenheim Palace. In another article I shall hope to refer to the numerous other pictures which the exigencies of time have prevented me from dealing with in the present issue of THE CONNOISSEUR.





Part I. By Ethel M. M. McKenna

CONTEMPLATING the London Museum, so graciously housed for the present within the walls of Kensington Palace, it is well to remember that while the nation must always realise its indebtedness to the anonymous donor of the large sum which was instrumental in calling it into actual being, the idea of such a museum owed its inception to the late King Edward, with whom it was ever a cherished project. He earnestly desired that London should possess a

rival to the Musée Carnavalet, a treasure-house for all that London could show of individual history, and his enthusiasm was warmly shared by Queen Alexandra. His late Majesty's feeling on the subject was so well known that it was at one time suggested that the National Memorial to his memory should take this shape. This was, however, found to be impracticable, and the project languished for a few months, to be formulated afresh when the splendid



PAIR OF BOW CHINA VASES, DECORATED WITH BIRDS AND FLOWERS
THIRD QUARTER EIGHTEENTH CENTURY

[PHOTO W. E. GRAY



BOW CHINA FIGURES, PROBABLY MODELLED BY J. BACON, R.A.

Circa 1740

[PHOTO W. E. GRAY

gift was announced which quickly enabled the scheme to take definite shape. Lord Esher, Lord Beauchamp, and Mr. Lewis Harcourt were appointed trustees, and they in turn made the able selection of Mr. Guy Laking, Keeper of the King's Armoury, as Curator. It is he who is responsible for this stupendous work, this sudden springing into being of a new museum. Only those who have been behind the scenes and have watched order slowly developing from chaos can have any idea of its magnitude. A vast uncorrelated litter has gradually evolved into one of the most fascinating and instructive exhibitions in existence, an exhibition in which the connoisseur and the man in the street will meet, to some extent, on common ground; where each will alike find matter to delight him. Nothing is trivial, all is interesting. Thanks to the rare intelligence and taste shown in its general scheme, as well as to the extraordinary value of the exhibits, the museum is certain of a very wide popularity.

To illustrate the life of Londoners from the earliest ages is the object of the new London Museum; not the life of pageants, nor the history-making events.

We find comparatively few exhibits of the sensational happenings throughout the centuries; it is the trivial round, the everyday life, which we see set forth in the London Museum—the life of the people. Great men, kings, have played their parts and left their mark here and there; but the main interest of the exhibition is the gradual evolution of a civilisation finding expression in personal and domestic necessities and luxuries, in the thousand and one implements of daily use, and these in a very large proportion actually found in the soil of "Greater London."

We begin far back in the remotest ages, long before London began to be London, when the mammoth and the woolly rhinoceros—skulls of which have been found in Fleet Street and Hackney Wick—the cave lion and kindred wild beasts, roamed the land where now stands the great metropolis. Of this period we naturally have small record; a few flint implements, at once combative and domestic, found at Wimbledon, are all that remain to us. The Paleolithic exhibits are almost as rare, though in one found in Vere Street we feel ourselves moving nearer to the heart of London, and nearer again to our own



•CHELSEA VASES, DECORATED WITH CUPIDS

FINEST PERIOD, 1759-1770

[PHOTO W. E. GRAY

times in the bone netting tools of the Neolithic period found in the Thames. For now we know that our ancestors were dwelling on the shores of the river, perhaps in an embryo London built on piles. We feel our way through the centuries as we wander by the carefully planned cases. Early Celtic times begin to show iron weapons, for which Italy was doubtless responsible, though they must have come to England through Gaul. And now we see the dawn of an appreciation of beauty, for the applied arts, and notably enamelling, were brought to a high pitch of excellence. Now, too, we see the embryonic striving for the manufacture of pottery, pottery which in later ages was to develop into the quaint charm of Lambeth Delft and the exquisite beauty and finish of Bow and Chelsea, of which there are almost unequalled specimens in the Museum. Sir Christopher Wren found remains of kilns dating back to the fifth century when he dug the foundations of St. Paul's Cathedral, and the crude yellow ware which we find among more beautiful exhibits in one of the early cases may well have been made there, while the specimens of Samian, Castor and Upchurch found in various parts of the city must have come from across the seas.

A case of extraordinary fascination belonging to the same period shows the high civilisation of the very early centuries—the first to the fourth, from Claudius to Constantius, and amazes us by the general luxury of domestic life. An immense variety of delicate articles—writing materials, scent-bottles, manicure and toilet implements, elaborate hair-pins, finely enamelled rings, brooches and beads, artistic coinage—were then in use, and examples, many of them in an excellent state of preservation, are to be seen here.

From the Roman we move on to Anglo-Saxon times. London was now more or less deserted, for the Anglo-Saxons lived the simple life and abhorred towns. But about the ninth century they began to see the advantages of the fine position overlooking the river, and not a few Anglo-Saxon remains of the ninth and tenth centuries have been found in London. It was still mainly waste land, however, and there is a record that on April 18th, A.D. 857, King Burgred, some of whose coins were found only a couple of months ago at Wandsworth, gave to Alhun, Bishop of Winchester, a small patch of land for a cabbage garden in Coleman Street. Little did the Anglo-Saxons leave



CASE OF DOMESTIC IMPLEMENTS

[PHOTO W. E. GRAY

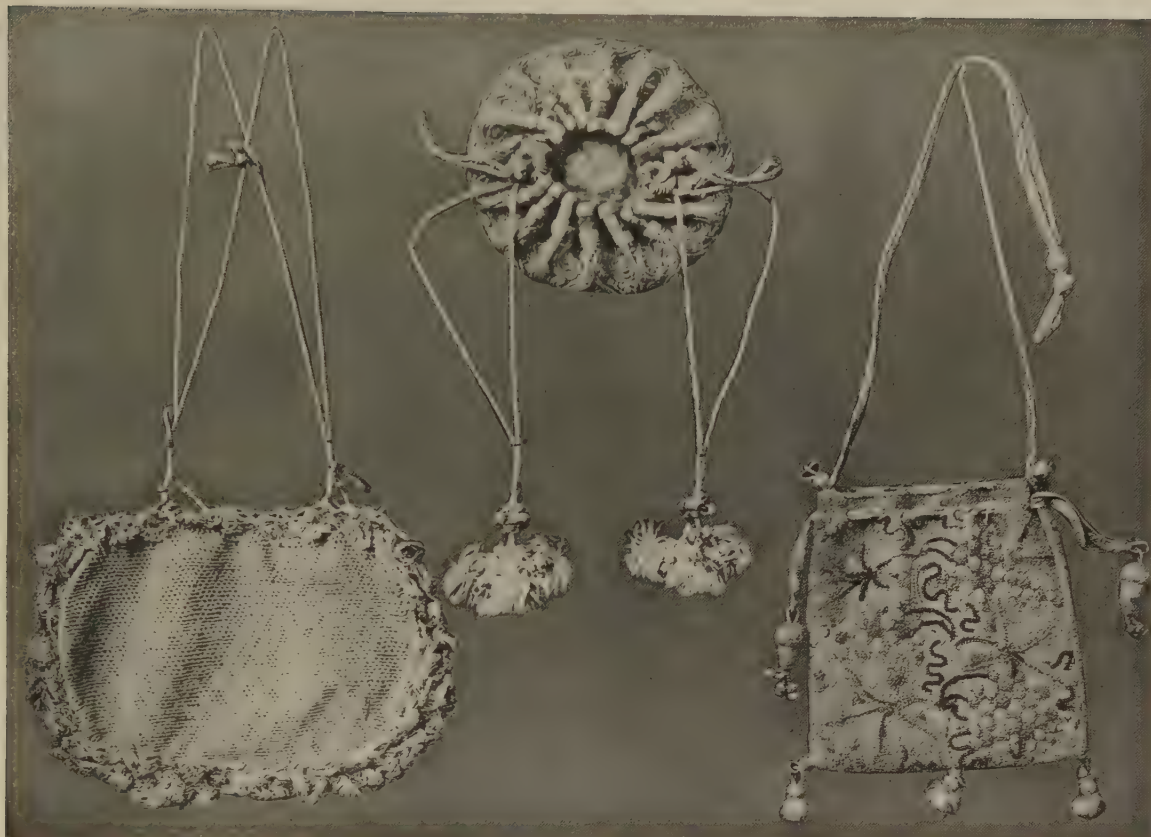
behind them of elegance or the refinements of life; their record is chiefly of war in the shape of weapons, though a number of gaming-pieces show that they too had their recreations, if of a simple nature.

In the next case of pottery we sense the atmosphere of mediæval times, with its wealth of associations, such side issues as the influence of Church and State finding expression in the decoration, wherein religious symbols and armorial devices figure largely. As pottery it is, of course, very inferior in execution to the Roman ware, but it has a special value for those who are interested in the development of British ceramics. Here, too, we have an attractive collection of the armorial and pilgrims' badges of the period worn on hat or harness. One shows its wearer had visited Canterbury; another is the famous S.S. collar, while the bronze feather of Henry VI. is also remarkable. Of unusual beauty is the Champlève enamel badge of the early fifteenth century found in Basinghall Street. Finely wrought in bronze, it bears its delicate decoration in red and blue enamel and gold, still triumphantly resplendent, if somewhat diminished by contact with London mud.

A whole case is devoted to Bellarmine, the stone-ware bottle characteristic of the sixteenth and seventeenth centuries, with the grotesque mask originally made as a satire upon the unpopular Cardinal Bellarmine. Most of them are in remarkably fine condition.

Though found in London, they must have been imported from abroad, for they were originally introduced from the Low Countries, and were probably not made in London till the middle of the seventeenth century, by John Dwight, of Fulham. Their long popularity was possibly due to the fact that the grotesque devices which ornamented them served for caricatures of notable persons of the time. This group includes a very fine jug of Tiger ware, with silver-gilt mounts bearing the London hall-mark of 1573.

The sixteenth century shows a great increase in household utensils, which were ever growing more elaborate. The large collection of domestic knives of this period demonstrates that the practice of using the dagger at meals was decreasing, and that knives as mere cutlery were deserving attention. A specially fine specimen shows delicate inlaid work in gold, while a sheath for the purely domestic knife still worn at the girdle is of hard wood with somewhat elaborate pewter mounts. There are forks, too, and sharpening steels. Scissors, which were not made before the sixteenth century, now replace the small shears for domestic purposes, and shears, of which we see specimens as early as the fifteenth century, grow less cumbersome. Spoons are chiefly represented by the unique Hilton Price collection, in which silver, pewter, and latten examples illustrate, among other



THREE PURSES THE RECTANGULAR EXAMPLE IS OF THE TIME OF QUEEN MARY, *circa* 1558
THE TWO SMALLER ONES ARE OF THE TIME OF JAMES I., *circa* 1610 [PHOTO W. E. GRAY]

things, the development of the bowl from the inconvenient round to the more shapely oval—spoons of all sizes and shapes reaching back to the early days of the fourteenth century, some still bearing the exquisite bloom of their first finish. And apart from this collection, there are many interesting spoons of the sixteenth and seventeenth centuries, one of the early seventeenth being purely for culinary purposes, fitted with the wheel for cutting or marking pastry much as we use to-day.

A feature of the long gallery are the large cases in which periods are to some extent grouped. The first shows prehistoric skulls of animals, flint and bronze instruments, Greek and Roman treasures, a Greek marble finely carved; a Roman commemoration tablet used for a London citizen, one Eucarpio, who died at the age of fifteen; fragments of pottery, bronze, and iron; and a rarely beautiful Roman bronze hinge, in the shape of an animal's head, found near the Bank as recently as last November.

In the second case we range from the twelfth to the sixteenth century. The seal of Edward II., recently found in the Pix Chapel of Westminster Abbey, is one of the chief features. It is almost intact, and

in far better preservation than its duplicate in the British Museum. A jewel of the same period, also in this case, were found at the same time, together with the specimens of Saracenic glass, a group of buried treasure which echoes the Crusades. Here is a Norman inkstand; a chalice of the fifteenth century, probably thrown away at the time of the Reformation; an Elizabethan stove tile of the period when green glaze had reached its perfection; fourteenth-century inlaid tiles; two rosaries, one overlaid with silver wire found with shoes of Henry VIII.'s period; a leaden shop weight, with its sign of a crowned "H," which, since it was never used after the reign of Henry VI., proves it the earliest known London weight; a pocket sundial, precursor of the watch, with its pointer still intact, of the sixteenth century; and a superb latten jug of the reign of Richard II., with its inscription, "Tomas Elyot, Wyllem Elyot," undimmed by the course of the ages.

The next case dates roughly from 1500 to 1700, but here some exceptions have been made in the matter of date, in order to add to the interest of the arrangement, and the result is one of the most absorbing groups in the Museum. Here, for instance,



SILVER TISSUE DOUBLET LONDON WORK, AS PAINTED IN PORTRAITS BY RUBENS,
VAN SOMERS, ETC., circa 1615-1620 [PHOTO W. E. GRAY]

we find a wonderfully illuminating collection of lighting facilities, stretching from the Roman lamp to the first manufacture of the fusee in London. There are candlesticks of all periods and all materials, including two of a very unusual manufacture in gilt wire found in Worship Street and Old Street, and belonging to the sixteenth century; extinguishers, snuffers of many shapes; an old candle, too, figures prominently, dating probably from the seventeenth century, and found in a walled-up cupboard in a house in Westminster. Here we see toys of every time—a wonderful collection of marbles, a wooden doll of the sixteenth century, and quaint dolls' heads of Greenwich stoneware of the eighteenth century found in Bear Gardens, Southwark. A wooden ball belonging to a cup-and-ball of the sixteenth century still bears the maker's mark; there are a whipping-top and a peg-top of the sixteenth century and a peg-top of the seventeenth century, while a quaint collection of "Jews' harps" prove the century of their manufacture by their discovery in conjunction with Tudor leather. From the children's games we move to their studies.

There is the wooden back of a horn-book of the sixteenth century and a quaint wooden horn-book alphabet of about 1700. In this most interesting case we find every variety of implement for needlework—shuttles, netting needles, specimens of sixteenth-century cloth and thimbles, which, having been employed in Roman times, fell apparently into disuse later, and only reappeared about the fifteenth century, when from their Gargantuan proportions they were seemingly worn on the thumb. Perhaps one of the most remarkable finds belonging to this group is the housewife of Tudor cloth discovered in Worship Street, still containing its complement of needles and pins, its date, like that of many other objects, being again accurately diagnosed by the fact that it was found with specimens of incontestable Tudor leather. Here, too, are many varieties of purses, spectacles, writing materials, etc., and charged with the almost inevitably pathetic aroma of long-forgotten childhood, a tiny baby's knitted worsted glove, probably the earliest ever found.

The fourth of the large cases contains a great



TWO GLOVES, THE LARGER OF THE TIME OF ELIZABETH,
1580, THE OTHER OF THE TIME OF CHARLES I., 1630
[PHOTO W. E. GRAY]



STOMACHER OF THE TIME OF CHARLES II., 1670
[PHOTO W. E. GRAY]



CUT BLACK VELVET DOUBLET, AS WORN BY SIR FRANCIS DRAKE, FROBISHER,
RALEIGH, ETC., *circa* 1580
[PHOTO W. E. GRAY]



FOUR GAUNILETS FROM THE ISHAM FAMILY, *temp.* ELIZABETH, 1580

[PHOTO W. E. GRAY

variety of interesting objects of the sixteenth and seventeenth centuries. In the centre is the priceless wineglass which was made by Verzelini, in Crutched Friars, and engraved 1580 A.F. It is an almost unique specimen, only three being in existence, of which one is the famous "Luck of Eden Hall," which is said to hold the fortunes of the family so long as it remains intact. The specimen at the Museum, which is one of its most valuable treasures, has the additional interest that it was given to Horace Walpole by Lady Georgina Smythe. A pair of bone skates are striking and unusual, for many of us do not realise their employment before the knife-blade made its appearance, and among the tools of the period are two quaint bone specimens, coloured green by the action of brass, for the making of pins, of which a later case shows a very varied collection. The wooden trenchers,

similar to those still in use at Winchester College, recall the grievance of Pepys when dining at the "Merchants Stranger's table," for he complains that, though there were "ten good dishes to a messe with plenty of wine of all sorts, of which I drunk none; but it was very displeasing that we had no napkins nor change of trenchers, and drunk out of earthen pitchers and wooden dishes." A fine costrel of Cistercian brown glaze helps us to recall these "earthen pitchers." It was found with its cord loop still unbroken by time. A child's earthenware money-box is one of the few ever discovered unbroken, and another domestic note is struck by the bone implement for coring apples, while the luxury of the age finds expression in the exquisite seventeenth-century leaden figure, ingeniously contrived to serve as a scent fountain.



LA BAIGNEUSE
BY ETIENNE MAURICE FALCONET
In the Louvre

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Collecting Old China and Pottery Models of Cottages By Katherine Villiers Clive

Now that pastille-burners, money-boxes and night-light shelters in the form of small houses are so popular amongst collectors, perhaps a short illustrated article on them may be of interest to some readers of *THE CONNOISSEUR*. Unfortunately they are now getting very hard to find, and the days of bargains in these, as in most antiques, is over—the prices that really fine models of cottages reach are astonishing.

There are still plenty of the clumsy Victorian ones to be procured cheaply, but these are so roughly modelled and their colouring is so crude as to debar them from being ornamental or worthy of place in any good collection.

Naturally, as is to be expected, there are many fakes to be found; one especially let me warn beginners against. I refer to the quaint little plain-fronted house in pottery with a blue roof, an old man standing at each end of the cottage—which is a money-box—and the heads of children showing at the upstairs windows. In Group i. is shown a genuine one—note that the spurious copies always have two *men* outside the house. The originals invariably showed the labourer at one end of the house and his wife at the other. These are of the Whieldon period,

with beautiful soft colouring and a high glaze. Other fakes are mostly copies of cottages of a later date. When these charming little models were first manufactured it is difficult to say. I possess one in slip-ware, dated 1700, which is probably one of the earliest; an expert has attributed this to Cockpit Hill. It is the only specimen of its kind I have ever seen, and, like most examples of slip-ware, is very roughly modelled.

No. ii. shows a beautifully modelled house (which lifts off the base) marked "Flight, Barr & Barr." Every detail of this piece is most accurate, and the roses, hollyhocks, etc., on the house are exquisitely painted, as are also the violets and primroses represented as growing out of the grass on the stand. This piece I consider the gem of my collection, and is the only marked specimen I have, with the exception of the small Chamberlain Worcester box cottage on the left of Group iii.

Marked specimens are seldom met with, though I have seen very fine ones marked "Spode Felspar Porcelain," and one I unfortunately lost by a few hours was marked "Coalbrookdale." One dealer told me that a marked Bristol cottage had passed through



NO. I.—WORCESTER, COALPORT, AND STAFFORDSHIRE EXAMPLES

his hands. He probably mistook the impressed cross so common on Rockingham cottages for the Bristol mark, as I do not believe they were ever made at Bristol.

The Rockingham works undoubtedly turned out a great many of these little houses, but I think as many were made by the Coalport and Worcester factories. Many porcelain, as well as pottery, cottages were also made in Staffordshire.

Though these are of inferior quality to Rockingham, they are, however, frequently classed as such by ignorant dealers.

I have also seen some well-modelled Minton cottages in cream-coloured or white porcelain. One had a goldfinch perched on the roof, the only piece of colouring about it. Minton houses were generally of large proportions, and the prices are in keeping with their size.

Grainger & Lee made some quaint specimens in the shape of night-light shelters of very fine and ivory-coloured porcelain, extremely heavy in weight. In the centre of Group iii. is one I possess in appearance like a castle gate—when a lighted night-light is placed in it there is a representation shown of Napoleon at the burning of Moscow. Another of this make I have seen—a marked specimen—portrayed Napoleon taking the musket from the sleeping sentry.

Cottages were also made at Chelsea and Bow; but



NO. II.—COTTAGE MARKED "FLIGHT, BARR & BARR"

those I have seen were but poor examples of such celebrated factories. I have heard of a Chelsea one that has been described to me as standing in a small park, in which is a seated girl playing with lambs; there are also trees with birds amongst the branches. I should like a further acquaintance with this one. Trees remind me that on the left of Group iv. is a small church with tree background,

among the boughs of which reposes a dove, perhaps emblematical of the Holy Spirit.

In the same group is the first specimen I ever had of Stafford earthenware; it is a model of a row of houses, and is solely an ornament.

Cottages of a mauve colour find great favour with collectors. The best of these were made at the Rockingham works; but I have also seen them, indeed I possess one in the form of an inkpot, made of Stafford porcelain.

No. v. shows a very fine example of the mauve Rockingham type; the flowers are modelled in colours, and there is a good deal of gold. This is one of my largest cottages.

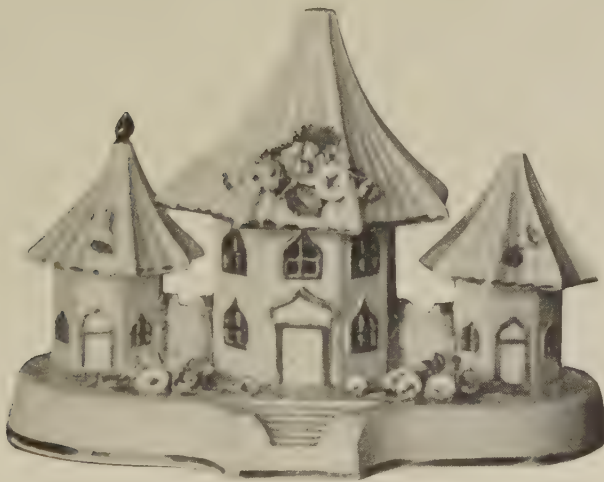
Some of the most elaborate are perhaps the Coalport porcelain ones, many of them having a mass of delicately modelled flowers on them. In the centre of Group i. is a fine specimen of this make; it has a large carnation on the roof, surrounded by a mass of sweet peas. The castle in the centre of Group viii. is another



NO. III.—CHAMBERLAIN WORCESTER BOX COTTAGE AND GRAINGER & LEE NIGHT-LIGHT SHELTER



No. IV.—ROCKINGHAM, STAFFORDSHIRE, AND WORCESTER EXAMPLES



No. V.—MAUVE COLOUR ROCKINGHAM COTTAGE



No. VI.—ROCKINGHAM COTTAGE

good example. The flowers in both cases are certainly somewhat out of proportion; but one must not be too hypercritical in these matters.

No. vi. shows an extremely fine model of a dilapidated house in Rockingham porcelain, with a profusion of flowers and moss on the roof and in the garden. A staircase leads from an upstairs door into this garden, in which is a pump with a gold handle. The gilding on this specimen, as was usually the case with Rockingham and Worcester specimens, is very fine.

A very good example of the latter is shown in No. vii. It has a rose creeping up one side of the house, and a mountain ash, with goldfinches in it, on the other. A grape-vine is in front, from which a girl is picking grapes as she leans out of the window, and at the back is a beehive with golden bees hovering round it. The roof is thatched, and the brick-work is picked out by gold lines.

Two rare specimens, which, alas! I do not yet possess, but covet, are those of Norwich Castle and the Red Barn, the latter representing the scene of the celebrated murder of Maria Martin. The victim with her murderer is standing outside the open door of the barn, in front of which are chickens; the barn

has a bocage of May-trees. This piece, though of late date, is very attractive.

Lustre markings on cottages are uncommon. I have one, however, a summer-house surrounded by rustic pillars. This, by the way, has been faked.

The models of old houses with black beams and red brick-work are much sought after. They are generally in the form of boxes (the roofs forming the lid), and are usually of Stafford pottery.

One very quaint cottage belonging to a friend of mine is a small circular house

with thatched roof, which lifts off. Round the house are painted figures of a man and woman. This is a very unusual one.

The most common type is the labourer's cottage with thatched roof. Plenty of these are still to be had at moderate prices. Cottages vary as much in size as in shape. The one in No. v. is 11 inches long, while another of the same shape in Group ix. is but 2 inches long.

There is a great fascination in a cottage collection. One can imagine the children of bygone years carefully saving up their pence in some of the old money-boxes—alas! too often were they damaged or broken when the time came for removing the carefully



NO. VII.—WORCESTER COTTAGE



NO. VIII.—STAFFORDSHIRE AND COALPORT EXAMPLES



NO. IX.—SOME INTERESTING EXAMPLES

hoarded coins—while delicately scented pastilles sent up fragrant smoke through the miniature chimneys of the more elaborate little houses to perfume the boudoirs of the more favoured members of society.

I am afraid that collecting good cottages is now a difficult matter. These little models are very dear to our American visitors, and doubtless numbers leave this country every summer, the rest being gradually shut up in private collections.

If any of my readers feel bitten with the idea that

they must have a small china and pottery town of their own, let them set to work at once to build it, or it will be too late.

As I said before, many of the Early Victorian houses are to be picked up easily and cheaply, and doubtless will, ere long, be sought after, like their forerunners are being done. They will never, however, have the romance and charm of the earlier ones, and, to any lover of really fine china and pottery, will never appeal in the same way.



NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PICTURE (1).

DEAR SIR,—Herewith I enclose a photograph of a picture which I recently bought. I think the subject is *The Return of David after the Slaying of Goliath*. I should be glad if any of your readers could give me any information as to the artist. It measures 33 inches by 18 inches.

Yours faithfully,
FLORENCE LINDLEY.

PAINTING BY GEORGE MORLAND.

SIR,—I possess an oil-painting with an authentic history, signed by Morland, and similar to the print of *The Farmer's Stable*. My picture has been generally considered a very fine and genuine work, and, if not the original of the print, an excellent replica.

I have a poor coloured impression of the print also; but in it the signature is upon the sack carried by the figure to the left, whereas in my painting it is on the manger; in other respects the painting and the print are more or less identical.

I should be very grateful if any of your readers could tell me the whereabouts of the supposed original of this not very rare print. The position of the signature painted on the sack in the print seems too egotistical to be contemporaneous, and I have not seen other impressions to be certain as to its genuineness or otherwise. I am particularly desirous of knowing the strength of my picture's claim as the original of the print.

Yours faithfully,
LIONEL G. PRESTON, Commander, R.N.



UNIDENTIFIED PICTURE (1)

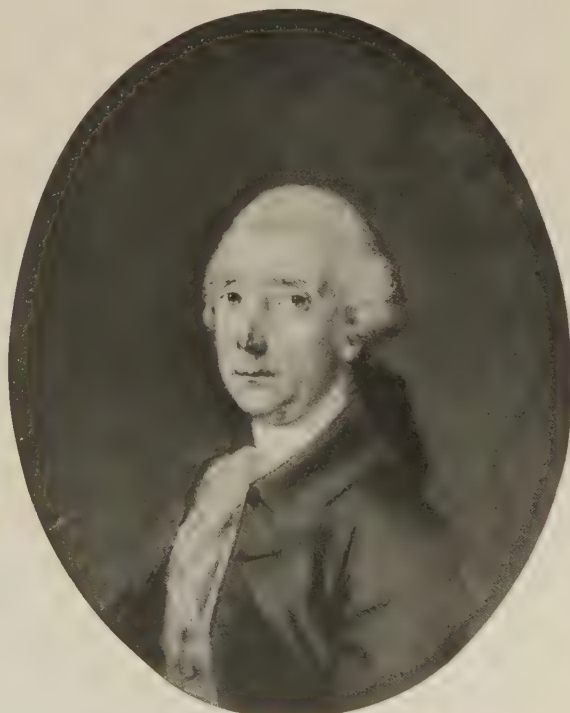


CRAYON PORTRAITS.

DEAR SIR,—I have four small medallion portraits in crayon, reputed by Colnaghi to be by Gainsborough, and I am anxious to take the opinion of readers of your magazine on the artist and subjects,

if you would allow them to be published. I have had the portraits photographed. Trusting that you will see your way to give me this information,

I remain, yours faithfully, C. WANKLYN.



UNIDENTIFIED CRAYON PORTRAITS

LOCALITY OF PICTURES.

DEAR SIR,—I wonder if any of your readers will be able to tell me the whereabouts of the following pictures: *Portrait of George IV. when Prince of Wales*, by Sir Wm. Beechey; whole length *Portrait of George III.*, after Sir Joshua Reynolds; whole length *Portrait of Queen Charlotte*, after Sir Joshua Reynolds? They were sold on the 13th of May, 1809, at the sale at 9, Connaught Place. I should be very grateful for any information concerning them, as I am wishful of buying them back again.

Yours faithfully, H. L. B.

UNIDENTIFIED PAINTING (1), "THE CONNOISSEUR,"
SEPT., 1911.

DEAR SIR,—Judging from the photograph (which is very indistinct), I consider it to be Italian work, school of Caravaggio (San Francisco of Padua?). Notice the contrast between light and shade.

Obediently yours,
C. W. C. FLUGI VAN ASPERMONT.

BOOK ON NETSUKES.

DEAR SIR,—According to your answer A4,983 (Bournemouth) in THE CONNOISSEUR, No. 126, I inform you that a work dealing particularly with *Netsukes* was published some years ago by Brockhaus, in Leipzig, written by Mr. Albert Brockhaus, the publisher, who possesses a magnificent collection of netsukes. The work is beautifully illustrated.

Believe me, yours sincerely,
A. WM. BAVEN.

CRUCIFORM SUNDIAL.

DEAR SIR,—*Re* the cruciform sundial illustrated and described in your January number, page 49. I recently had occasion to erect a memorial in Rivelin Cemetery, Sheffield, to the memory of a relative, and decided to have reproduced a sundial very similar to the one you illustrate, the original of which was put up in Baslow churchyard by Dr. Wrench on his family tomb. The interest to your correspondent and other readers will probably be in the fact that the design and arrangement was said to be brought from Greece, and given by a friend to Dr. Wrench, who had one made, with the addition, however, of three symbols carved in relief on the stone, viz., a shell on the end of the right arm, a star on the left arm end, and a crown on the end of the head, which interpreted mean, "A Pilgrimage," "Hope," and "Glory" respectively.

The foregoing does not indicate much of antiquarian interest perhaps, and on looking up the subject of cruciform sundials in *Sundials and Roses of Yesterday*,

by Mrs. Alice Morse Earle (a well-illustrated, chatty book), one has this feeling strengthened, for, whilst several are illustrated and described, only one is spoken of as "ancient." This is one at Scotsraig, Scotland, supposed to have been made in the seventeenth century. An architect's working drawings are given of this one.

Two mottoes in connection with this form of sundial are—

"If o'er the dial glides a shade, redeem
The time, for lo! it passes like a dream.
But if 'tis all a blank, then mark the loss
Of hours unblessed by shadows from the cross."

and—

"O count the hours as one by one they fly,
And stamp the cross upon them ere they die."

The opening statement made by your esteemed correspondent, Mr. Maberly Phillips, that "since the advent of clocks and watches, the use of a sundial as a time indicator has been entirely discarded," whilst in a general sense true, requires a slight modification if a statement in the book previously quoted be correct—and I see no reason to doubt it—that a certain firm in Clerkenwell Road recently supplied for a traveller in India "a beautiful universal portable cross-dial," of which an illustration is given.

Verily "we have made many inventions," but there is ever a harking back to the older forms.

Yours faithfully,
(Mrs.) H. GODDARD HIMSWORTH.

UNIDENTIFIED PAINTING (2), JANUARY, 1912,
NUMBER.

SIR,—The statements advanced in this letter are strange indeed! The cut of the lady's dress, as well as the style of wearing the hair, date of the Victorian period, about 1850-60.

Yours faithfully, HANS LUTHY.

UNIDENTIFIED PORTRAIT (1).

SIR,—This portrait in oil, which is life-size, represents a Royal Princess, almost certainly named Catherine, and was very probably painted towards the close of the sixteenth or early in the seventeenth century. The collar of the Golden Fleece, the depiction of St. Catherine's wheel, together with the costume, give this statement reasonable confirmation. As may be readily recognised from the photographic representation, the original has never been retouched, but has come down during the past three centuries with its great beauty and value neglected and overlooked.

To identify the Princess, and who was the artist, are now the main objects of quest. One authority of

Notes and Queries



UNIDENTIFIED PORTRAIT (1)

very high standing has suggested that the Princess may have been the natural daughter of Henry Quatre, King of France, named Catherine, who was legitimated, and afterwards became the Duchess of Lorraine.

It may be that this shot at a venture is near the mark.

Yours very truly, A. W.

UNIDENTIFIED PICTURE.

DEAR SIR,—In looking through *THE CONNOISSEUR* for January, 1912, I see under "Unidentified Pictures (1)" a photo which is given and described as representing a procession of *Irish* villagers. I have a print, 30 in. by 8½ in., from a drawing by William Heath, of London, in a book dated 1850, and it represents *Peter Stuyvesant's Dutch Army entering New Amsterdam*, and under each lot of figures the name of each troop, etc. I shall be pleased to hear from you more about the picture. I personally do not think Mulready painted the painting mentioned.

Yours truly, J. H. HARDY.

UNIDENTIFIED MEZZOTINT.

DEAR SIR,—I send you a photograph of a fine mezzotint engraving by Hudson, after Shroeder, in the hope that you will insert it in *THE CONNOISSEUR*,

and that one of its readers will be able to identify the portrait. Chaloner Smith thought there was a resemblance to the Duchess of York, and on the back of an impression I have seen written, "The Countess of Ravenclough."

Yours faithfully,

HENRY PERCY HORNE.

UNIDENTIFIED PORTRAIT (1), FEBRUARY NUMBER.

SIR,—The "Unidentified Portrait (1)" in your number for February is very like a medallion of the 14th Earl of Derby, who died in 1869, which is in my possession.

THOMAS SKINNER.

PORTRAIT OF ROBERT BLOOMFIELD.

DEAR SIR,—My family has long possessed an unidentified portrait, which an expert has lately pronounced to be identical with one lent to the National Portrait Exhibition at South Kensington in 1868 as *Robert Bloomfield, the "Cobbler Poet,"* by John Hoppner, R.A., and then the property of Mr. W. Percival Boxall (No. 168).

Can any of your readers tell me if Mr. Boxall is



UNIDENTIFIED MEZZOTINT



UNIDENTIFIED PORTRAIT (2)

still alive, and whether the picture is still in the possession of his family, as I should be glad to compare the two portraits, and perhaps get further light thrown on our picture and its authenticity.

Yours faithfully, SYBIL B. REID.

UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I would be glad if you would have inserted in THE CONNOISSEUR the photo of oil-painting for identification which I have sent under separate cover. It is not signed, but appears to be a very old picture.

Yours faithfully, W. H. BAKER.

UNIDENTIFIED PICTURE.

DEAR SIR,—Under the heading "Notes and Queries" in the January number of THE CONNOISSEUR, the writer noticed the unidentified picture No. 1 and the letter accompanying it, and at once recognised the picture as an illustration from an early edition of Washington Irving's *Knickerbocker's New York*, illustrating the entry of Peter Stuyvesant's army into New

Amsterdam, described in Book VI., chapter 5, of the *History*. The original drawing was by William Heath, of London. Subsequently several enlargements of it were painted by various artists. Instead of being a procession of Irish villagers, it represents a procession of early Dutch settlers in New York.

Yours truly, LEWIS SEYMOUR.

UNIDENTIFIED PICTURE (3), JANUARY NUMBER.

DEAR SIR,—The unidentified picture (3), a reproduction of which was given in your issue for January, 1912, page 41, seems to be a not very remarkable work of the Spanish painter, Domenico Theotocopulo, named "el Greco."

Yours truly, JON. HEDBERG.

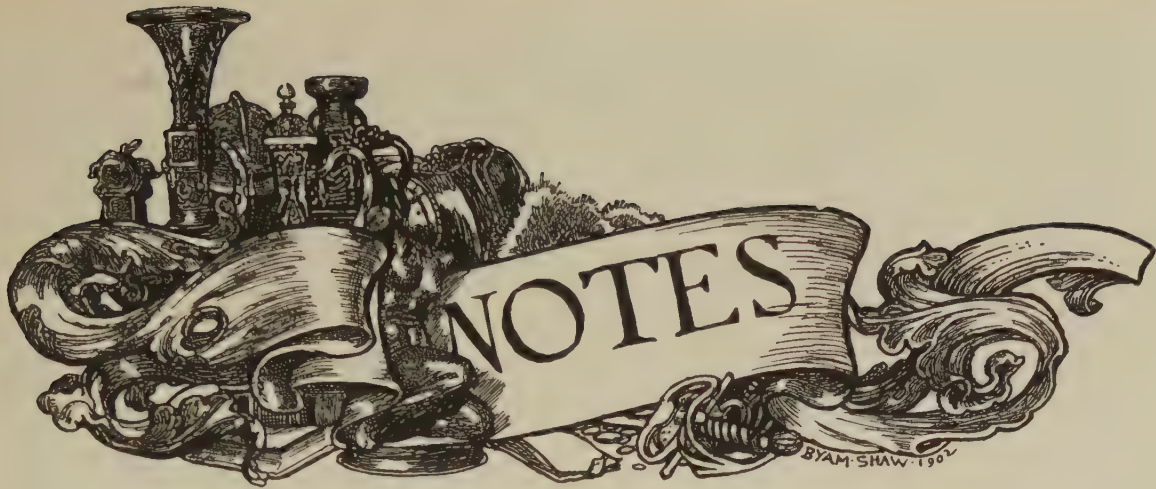
UNIDENTIFIED PORTRAIT (1), FEB. NO.

DEAR SIR,—Referring to portrait No. 1 on p. 118 of THE CONNOISSEUR, I am inclined to think it represents Thomas Love Peacock, who wrote (*inter alia*) *The Misfortunes of Elphin*.

Yours faithfully, W. E. G.



PORTRAIT OF A LADY
BY JOHN DOWNMAN



LONG discarded household objects have invariably some peculiar historical interest for us, for old fashions, like ancient customs, enchain. Something of pathos presents itself upon the obsolete vessel, or attaches to the abandoned habit; the children

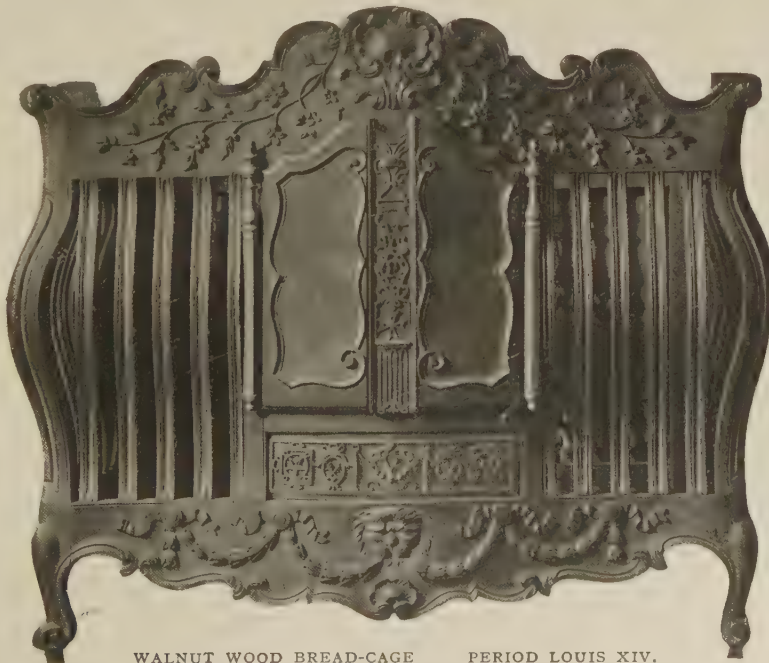
A Seventeenth Century Bread-cage

of an hour now become venerable and out of date. But for the social student and collector, every rumour and relic of bygone life and usage waxes doubly valuable. The old pot tells its story over again, frequently bequeaths its physiognomy and grace to the new age, while the faded mode or the antique ornament constantly resumes life after a salutary slumber, and we see old things come into the world again, their former features expressed in a new material. There is, however, another class of objects that do *not* return, and therefore should be doubly prized. They do not return, because they were so relative to some extinct method of manufacture or process of production which has died the death.

Among these extinct treasures are the beautiful old bread-cages. Nobody, one may safely imagine, will ever use a bread-cage again, at any rate in the sense in which it was once

almost universal. Throughout the French provinces, and in many an ancient church, where a dole of loaves was distributed to annuitants or the poor, the bread-cage was a conspicuous and very beautiful article of indispensable furniture. In Provence and Languedoc, where it was customary to bake but once a week, and people of the seventeenth century preferred their bread dry rather than musty, the châtelaine put the weekly output of loaves into the cage, hung high up on the wall, and unlocked the front door and drew from her store as occasion required. The bread-cage once formed one of four curious pieces of furniture, which were to be found in every substantial family of the early seventeenth century. While the household made their own bread, they required first the kneading-trough, to which a beautifully ornamented cover was fitted; secondly, the flour-box, with its quaint sliding

door; thirdly, the ornate salt and pepper boxes; and lastly, the cage for the freshly-baked bread. The most abundant and exquisite decoration covered the whole suite, which was usually made of delicate walnut planks, and carved in low relief. It is only some thirty or more years ago since, in the far



WALNUT WOOD BREAD-CAGE

PERIOD LOUIS XIV.

south of France, the change of taste for bakers' bread led to the abandonment and cashing of these beautiful old objects. For two hundred years and more the French families had been accustomed to use them almost every hour of their daily life. And in their passing we cannot but lament that the progress of manufacturer and machinery has destroyed so many beautiful old things. The pride and individuality of so much of the old furniture and domestic adjuncts is no more. To-day character has largely gone in favour of commercial

uniformity and a rage for expressionless cheapness. Thus our interiors often lose all charm, and have nothing intimate to tell us. While we applaud the age of expedition and convenience, it is impossible, looking at these beautiful old relics of household life, not to deplore the vanishing of those graceful secular objects that were once in the everyday service of the home. We look with wistful appreciation to the time when men composed their own environment, and the personal exercise of their own thoughts, dreams, and imaginings were published upon the creative details and beautiful conveniences of their homes.

A Napoleonic Relic

THE cabinet illustrated is believed to be unique, the owner claiming that it was brought by Napoleon from



CABINET BROUGHT BY NAPOLEON FROM ITALY TO THE TUILERIES

Italy to the Tuileries, and when many of the treasures from there were disposed of after the First Empire, it found its way to a curiosity shop in Paris, and was bought by the owner's father between sixty and seventy years ago. It is a model of the Temple of Diana at Ephesus in ivory, exquisitely carved and inlaid with mother-o'-pearl and ebony, and perfect in every detail, the case being of marquetry. The centres of the door panels show emblems of the chase, the centre figure in the Temple represents Diana, and there are

figures of the Seasons and other subjects all in carved ivory.

Chippendale Mirror

THE mirror illustrated is a typical example of the Chinese style adopted by Chippendale at the time when Sir Wm. Chambers erected the pagoda in Kew Gardens, and of which several very similar examples are illustrated in his *Gentleman and Cabinet-maker's Director*.

Candle-snuffers and Tray

THE plated candle-snuffers and tray illustrated are both of very fine workmanship and design. The mechanism by which the snuffers work is very ingenious. On opening them to their full extent, a



CHIPPENDALE MIRROR IN THE CHINESE STYLE

steel blade, the top of which can be seen to one side of the box, is raised by means of a spring, and on closing them the wick is drawn into the box and cut off by the blade descending on the spring being released. The maker's name stamped on them is Gilbert.

FEW people were aware of the existence of such an artist as Daniel Gardner until 1908, when at the sale of the Pleydell Bouverie collection **Our Plates** his pastel and gouache portrait of Lady Fawkener sold for the unprecedented price, for this artist's work, of 1,250 guineas. He was a painter whose name is only once recorded as an exhibitor at the Royal Academy, so that there is little wonder that he was soon lost sight of by posterity, though in

his comparatively short lifetime—he died in 1805, in his fifty-sixth year—he was able at an early age to retire from the practice of his profession. His charming pastel of *Master Bernard Astley*, which is reproduced in the present issue, fully justifies his contemporary popularity, its refined colour and facile execution placing him in the forefront of English eighteenth-century painters. The charming *Portrait of a Lady*, by John Downman, R.A., worthily illustrates the art of another great pastellist. The two miniatures by Samuel Cooper are not only characteristic examples of the work of one of the greatest exponents of miniature painting, but are also portraits of exceptionally interesting personages, who played a noteworthy part in the history of the Old World and the New. Samuel Desborough, or Disbrowe, who was

born in 1619, was one of the early settlers in America, for after studying law with his elder brother John, he sailed to New Haven in 1639, and lived at Guildford, Connecticut, from 1641 to 1650. In the latter year he returned to England, and in 1652 was one of the Commissioners of Customs at Leith under the

Commonwealth. In 1656 he became member for Mid-Lothian, having been made a Commissioner for Scotland in the previous year, and in 1657 he was appointed Lord Chancellor of Scotland. At the Restoration he was included in the general pardon, but took no further part in political affairs. He died in 1690. It is interesting to note that his granddaughter Jane married Matthew Holworthy, the son of the Sir Matthew Holworthy who was the largest benefactor of Harvard University in the seventeenth century. The other portrait is that of Major-General John Desborough, the younger brother of Samuel. Although educated for law, he took more interest in cultivating his estate at Eltisley. In 1636 he married Jane, youngest sister of Oliver Cromwell. He apparently joined his distinguished brother-in-law at the outbreak of the great Civil War, for very soon afterwards he was serving in the latter's troop of horse—the 67th—as quartermaster. He commanded Cromwell's horse at the storming of Bristol in 1645, was made Colonel in 1648, and, at the battle of Worcester, in 1651, had risen to be Major-General. After the battle, Charles II. passed him in disguise and narrowly escaped recognition. In 1653 he was made a



CANDLE-SNUFFERS AND TRAY

Commissioner of the Treasury, and General of the Fleet, with Blake, Monk, and Penn. He sat in Parliament for Cambridge-shire in 1654 and for Somerset in 1656, and was made Privy Councillor in the following year. Despite his close relationship to Cromwell, he vehemently opposed his proposed assumption of the title

of King, and on the death of the great Protector, he went with Fleetwood to Cromwell's son and successor, Richard, to dissolve parliament, threatening the latter that if he did not do so he would be left to shift for himself. After the Restoration, he took part in the plots against Charles II., and was twice arrested, but ultimately settled down to a peaceful existence, dying at Hackney in 1680. The fine piece of statuary of *La Baigneuse*, by Etienne Falconet (1716-1791), is contained among the art treasures of the Louvre. An account of the sale of Mantegna's *Virgin and Child* will be found in THE SALE ROOM.

Books Received

- Early Norman Castles of the British Isles*, by E. S. Armitage, 15s. net. (John Murray.)
The Year's Art, 1912, 5s. net. (Hutchinson.)
Art Prices Current, 1910-11, Vol. IV., £1 1s. net. (Fine Art Trade Journal.)
Benvenuto Cellini, by R. H. Hobart Cust, M.A., 2s. 6d. net.
Life and Works of Frank Holl, by A. M. Reynolds, 12s. 6d. net. (Methuen.)
Rubaiyat of Omar Khayyam, illustrated by Lady Eardley-Wilmot, 7s. 6d. net. (Kegan Paul.)
Byways in British Archaeology, by Walter Johnson, F.G.S., 12s. 6d. net. (Cambridge University Press.)
Juste Suttermans, by Pierre Bautier. (G. Van Oest.)



THE great event in the sale room during February took place not in London but at Herr Rudolph Lepke's

galleries in Berlin, where the dispersal of the collection of the late Consul Weber of Hamburg gave occasion for quite a number of new records. *The Madonna and Child*, 60 cm. by 48 cm., by Andrea Mantegna, which was bought from



Messrs. Dowdeswell's in 1903 for £4,000, now realised £29,500, the highest price ever paid for a picture at public auction. The previous record was that attained in 1910 at the Yerkes sale, New York, where a portrait of a woman by Hals brought £27,400, and Turner's *Rockets and Blue Lights* £25,800, while in England the auction maximum is that established by the sale last year of Raeburn's *Mrs. Robertson Williamson* for £23,415. It must be remembered, when comparing these records, that in Germany the purchasers have to pay the auctioneer's commission, which would swell the total cost of the picture to over £30,000. Among the chief prices realised were a triptych, on panel, height 36 cm., breadth, centre-piece 35 cm., each of the wings 17 cm., by Early French Master, circa 1390, £2,750. Of the Italian Schools there were the Mantegna already mentioned; *Madonna with Child and St. Catherine*, panel, 99 cm. by 61 cm., Florentine School, circa 1460, £800; *Madonna with Child*, 79 cm. by 56 cm., Florentine School, circa 1475, £2,000; *A Boy in a Red Cap*, panel, 80½ cm. by 29 cm., by Ambrogio Preda, £1,500; *Portrait of a Woman*, panel, 77½ cm. by 57½ cm., by Bernardo de Conti, £2,000; *The Ascension of St. Ludwig*, panel, 58 cm. by 60 cm., by Lorenzo di Credi, £1,500; and *Madonna with Child*, panel, 82 cm. by 57 cm., by Sebastiano di Bartolo Mainardi, £2,500. The following were of the German Sixteenth-century School: *Memorial Painting of the Burgomaster Sebastian Welling*, signed with monogram and dated 1535, panel, 39 cm. by 77 cm., £1,325; portraits of a man and a woman, panels, each 58 cm.

by 44 cm., by Hans Suess, better known as Hans von Culmbach, signed with initials and dated 1513, £2,000; *The Annunciation*, panel, 80 cm. by 100 cm., by Albrecht Altdorfer, signed with monogram and dated 1521, £850; *Portrait of a Man*, panel, 50 cm. by 37½ cm., by Barthel Beham, £1,300; *Portrait of a Woman*, panel, 86 cm. by 68 cm., by Hans Muellich, signed with initials and dated 1559, £1,550; triptych, panel, height 127 cm., breadth, centre 218 cm. and wings 100 cm., by the Master of St. Severin, £3,600; and *The Holy Family*, panel, 78½ cm. by 58½ cm., by Bartel Bruyn, £2,250. Of the Netherlandish School were *Christ on the Cross*, panel, 80 cm. by 64 cm., by the Master of the Death of Mary (probably Jos Van Cleeve the elder), £1,500; *Portrait of a Man*, panel, 86 cm. by 67 cm., by Jos van Cleeve, £3,350. The Soltikoff carved Altar in oak brought £2,150. Belonging to the Italian Schools were *The Annunciation*, 80½ cm. by 153½ cm., by Jacopo Palma (Il Vecchio), £5,000; *The Descent from the Cross*, 240½ cm. by 191 cm., by Morello, £2,050; *Portrait of a Man*, 127½ cm. by 106 cm., by Tintoretto, £1,450; *Christ on the Cross*, 137 cm. by 99½ cm., by Sassoferrato, £1,500; and a pair, *The Bearing of the Cross* and *The Crucifixion*, both 97 cm. by 88 cm., by Tiepolo, £6,500. In the examples of the Spanish School were *Adoration of the Shepherds*, 182 cm. by 168 cm., by Ribera, £1,000; *Portrait of the Infanta*, 80½ cm. by 62½ cm., ascribed to Velasquez, £2,250; *The Virgin of Mount Carmel*, 175 cm. by 121 cm., by Murillo, £1,600; *Flight into Egypt*, by the same, £1,700; *Portrait of Don Tomas Perez Estala*, by Goya, £3,800; *An Attack by Brigands*, 69 cm. by 187½ cm., by the same, £1,000. The Dutch and Flemish works of the sixteenth and seventeenth centuries included several important examples. Three pictures by Rubens—a *Portrait of Helene Fourment*, 65 cm. by 50 cm.; *Roman Charity*, 200 cm. by 194 cm., signed with the artist's initials; and *The Apocalyptic Woman*, 65 cm. by 50 cm., brought £2,400, £1,200, and £2,750 respectively. A *Portrait of Genevieve d'Urfé, Marquise d'Havre*, 107 cm. by 100 cm., ascribed to Van Dyck, realised £1,000; a *Portrait of a Man*, panel, 73 cm. by 53½ cm., by Frans Hals, £9,750; the *Twins* panel, 71 cm. by 86 cm., by Willem Claesz Heda, £1,000; a *Landscape* panel, 45 cm.

by 27 cm., by Salomon Ruisdael, £2,550. The following by Rembrandt—*Presentation in the Temple*, panel, 55½ cm. by 43½ cm., £11,250; *Portrait of a Youth*, panel, 52 cm. by 44 cm., signed with monogram, £5,850; *Woman taken in Adultery*, 114 cm. by 137 cm., £2,000; and *Head of a Youth*, 99 cm. by 90 cm., signed, and dated 1635, £1,500; *Peasant at a Window*, panel, 27½ cm. by 21½ cm., by Jan Both, £2,000; *Portrait of a Man*, panel, 62½ cm. by 55 cm., by Govert Flinck, £1,450; *The Young Milkmaid*, 93 cm. by 115 cm., by Albert Cuyp, signed, £1,750; *The Grey Horse*, 155 cm. by 199 cm., by Paul Potter, £3,000; *The Happy Father*, 69 cm. by 83 cm., by Jan Steen, £2,050; *The Continnence of Scipio*, by the same, £1,000; *Landscape with Waterfall*, 65 cm. by 53 cm., by J. Ruisdael, £1,350; another, 68 cm. by 55 cm., by the same, signed, £1,480; *The Water Mill*, 81½ cm. by 61½ cm., by Hobbema, signed, and dated 1670, £1,750; and *Peasant's House*, 60 cm. by 84 cm., by the same, £1,800; and a *Street in Haarlem*, panel, 43 cm. by 39 cm., £1,300.

A dealer's sale cannot be regarded as a reliable criterion as regards prices, for while his bargains are picked up by his customers, his mistakes are generally left on his hands, so that the average quality of the residue is somewhat worse than that of an ordinary private collection. The "pictures by old masters," the property of the late Mr. Lesser Lesser, which were sold by Messrs. Christie on Feb. 10th, formed no exception to this rule, as they contained a number of works which, though believed in by their late owner, were not generally accepted by critics. The latter's opinions were reflected in the prices realised, 116 lots selling for £18,605, a not inconsiderable amount, but less by some thousands than was paid for a single authentic work by one of the masters nominally represented, which was disposed of anterior to the sale. In the sale the highest price was attained by the *Repose of the Holy Family*, 42 in. by 38 in., by Rubens—a variant of the work at Vienna—which sold for £1,522 10s.; the *Portrait of the Infanta Isabella*, 51 in. by 41 in., from Sir Clare Ford's collection, by the same artist, brought £325 11s.; and *The Triumph of the Eucharist over Ignorance*, also by the same, £157 10s. Two works by Greuze—*Head of Young Boy*, 18 in. by 13¾ in., and *Head of a Girl*, 17¾ in. by 14¾ in., the latter from the Massey-Mainwaring collection, brought respectively £210 and £168. *A Fête Champêtre*, 79 in. by 61 in., by Lancret, brought £178 10s.; *The Fountain of Love*, 30 in. by 26 in., by the same, £105; *Two Young Girls*, oval, 35 in. by 27½ in., by M. V. Lemoine, £105; *Fêtes Champêtres*, a pair, 23 in. by 19 in., by Pater, £210; *Portrait of a Lady, as Judith*, 34 in. by 24 in., by L. Cranach, £120 15s. A fine Old Crome, *A Woody Landscape*, 40 in. by 49 in., realised £577 10s.; *A Beach Scene*, 26 in. by 39½ in., by R. P. Bonington, £178 10s.; a *Portrait of a Lady* in white dress and straw hat, Early English School, £157 10s.; and a *Portrait of Miss Constance Weston, afterwards Mrs. Cracroft*, 48 in. by 38½ in., by Sir Peter Lely, £220 10s. The *Portrait of Elizabeth Countess of Ancrum, afterwards Marchioness*

of Lothian, 29 in. by 24½ in., by Sir Joshua Reynolds, brought £672; while the *Mrs. Seaforth and Child*, 56½ in. by 44 in., also ascribed to this artist, realised £194 5s. A version of *Lady Hamilton as "Nature,"* by Romney, 29 in. by 24 in., £462 2s.; and an interesting picture ascribed to G. Streetes, *Portraits of Three Children*, £441.

Among the foreign works, the picture of *The Holy Trinity*, 82 in. by 72 in., which was once in Sir Henry Layard's collection, and sold at Christie's June 10th, 1899, for £1,155, was now catalogued as Florentine School, and realised £997 10s.; *The Madonna and Child, with Saints*, by Bernardino Pinturicchio, a circle 35 in. in diameter, £441—this sold for £945 in the Abdy sale, May, last year; *The Madonna and Child*, 27¾ in. by 20¾ in., Florentine School, £315; *The Madonna and Child with Saint John*, 45 in. by 33½ in., by Correggio, engraved by Thomas Watson, £210; *The Madonna with the Infant Saviour*, 29¾ in. by 21¾ in., by P. Di Cosmo, £189; *The Madonna and Child with Saint Elizabeth and Saint John*, 42½ in. by 34½ in., by Luca Longhi, signed, and dated 1578, £231; *The Church of Santa Maria della Salute and The Doge's Palace, Venice*, a pair, 23 in. by 36½ in., by J. Marieschi, £451 10s.; *A Grand Mountainous Landscape*, 43½ in. by 53½ in., by N. Berchem, from the collection of Mrs. Berger, 1900, £367 10s.; *A Sportsman, with three dogs and dead game*, by A. Cuyp, signed, £199 10s.; *Poultry and Pigeons in a Landscape*, 37½ in. by 30½ in., by M. D. Hondecoeter, £267 15s.; *A Delft Dish containing Fruit and Still Life on a Table*, 37 in. by 29 in., by W. Kalf, £131 5s.; *Portrait of the Prince of Nassau*, 45½ in. by 35½ in., by Maes, £178 10s.; *The Poultry Seller*, 16½ in. by 13½ in., by G. Metz, £220 10s.; *An Interior*, 30 in. by 31½ in., by the same, £199 10s.; *Saint Sebastian*, 31 in. by 27 in., by Sir A. More, £378; *A River Scene—Moonlight*, 27¾ in. by 39 in., by A. Van der Neere, signed with initials, and exhibited at Burlington House 1872, £945; *The Inn Door*, 33½ in. by 47¾ in., by J. Van Ostade, from the collection of the late Duke of Fife, 1907, £152; *The Falconer*, 41 in. by 29½ in., by Rembrandt, £315; *The Interior of a Larder*, 75 in. by 112 in., by E. Snyder, £462; *A Smoker*, 15 in. by 11 in., by D. Teniers, £152 5s.; and *Portrait of a Lady*, 84 in. by 50 in., by Sir A. Van Dyck, from the collection of the Earl Dunmore, £504. The prices generally were higher than anticipated, though several Rembrandts in which their late owner implicitly believed failed to attain the dignity of three figures.

The fact that Thomas Rowlandson was one of the most accomplished water-colour artists of the eighteenth century was duly remembered at Messrs. Christie's on the 12th February, when a collection of 113 drawings by the caricaturist realised £1,982. The highest price in the sale was realised by *The Faro-Table at Devonshire House*, 12 in. by 17 in., which brought £483—a record for a Rowlandson drawing; *Smithfield Sharpers*, 1787, 11½ in. by 16½ in., sold for £315; *The Prize Fight*, 1787, 18¼ in. by 27½ in., £210; and *English Travelling, or the first Stage from Dover*, 13 in. by 19¾ in., £65 2s.

In the Sale Room

The authorities of the newly-constituted London Museum took the opportunity to secure several interesting additions to their collection, among which were the following:—*A Ship-Launch at Woolwich*, 1822, 11 in. by 17½ in., £27 6s.; *A Rout at the Duchess of Portland's*, 1793, 11½ in. by 18 in., £35 4s.; and *A View of Richmond Bridge*, 11 in. by 16½ in., £27 6s.

The "Sale of Old Pictures and Drawings" belonging to Sir George Chetwynd, Bt., and from numerous other sources, was held at Messrs. Christie's on February 24th. Among the most highly priced lots was a pair of portraits of *George III.* and *Queen Charlotte*, 93 in. by 57½ in., by Allan Ramsay, which sold for £262 10s. These works are by no means unique, for the farmer-king constantly employed the painter in making replicas of the subjects for presentation. Ramsay deputed most of the work on them to his pupil, Philip Reinagle, who grew so expert in it that it was impossible to distinguish his versions from those of his master. The king's last order was for fifty pairs, which were entirely completed by the pupil. He grew so tired of the task, that though Ramsay raised his remuneration from ten guineas to fifteen guineas apiece, he was with difficulty prevailed to complete it. By then he had become so surfeited with portraits that he ever afterwards devoted himself to animal painting. Other works included in the sale were, *Portrait of King William III.*, 51½ in. by 41 in., by Sir G. Kneller, £120 15s.; *Portrait of Lady Frederick*, 35½ in. by 27½ in., by F. Cotes, R.A., £304 10s.; *Portrait of Mrs. Hay, of Mordington, Berwickshire*, 35½ in. by 27 in., by Sir H. Raeburn, R.A., £304 10s.; *Portrait of the Marquis de Sivaac*, 35 in. by 31 in., by J. Hoppner, R.A., £315; *Dogs Flushing Partridges*, 48 in. by 99 in., by P. de Vos, £120 15s.; *A Frozen River with Sledge and Skaters*, 7¾ in. by 9 in., by J. Van Goyen, signed with initials, and dated 1649, £220 10s.; *Portrait of Mrs. Mantelini*, 35 in. by 27½ in., by J. Hoppner, R.A., £336; *The Madonna holding the Infant Saviour on her left arm*, 13½ in. by 19 in., by Jan van Schoorel, £136 10s.; *The Madonna nursing the Infant Saviour*, 12½ in. by 7½ in., by A. Ysenbrandt, £325 10s.; *Christ before Pilate*, 13 in. by 8¾ in., School of Westphalia, £126; and *The Trout Stream with peasant angling from a rustic bridge*, 24½ in. by 29½ in., by J. Crome, £241 10s.

The sale of pictures from the Earl of Moray's collection took place at Messrs. Dowell's Galleries, Edinburgh, on March 3rd. Among the pictures sold were, *The Storm*, 49½ in. by 37½ in., by G. Morland, £336; *The Pig Sty*, 29 in. by 24 in., by the same, £199 10s.; *They Talk a Power of our Drinking*, 18½ in. by 12½ in., by Erskine Nicol, A.R.A., £152 5s.; *A China Merchant*, 34 in. by 45 in., by the same, £682 10s.; and *View at Arran*, 29½ in. by 24½ in., by J. Lawton Wingate, R.S.A., £100 16s.

In the less important sales during the month, the one of "Old Pictures and Drawings" at Messrs. Christie's, on February 3rd, included the following paintings:—*Head of a Man in dark dress and fur cap*, 8¾ in. by 7½ in., by Rembrandt, £320 10s.; *A Mill at the edge of the Wood*, 19¾ in. by 25½ in., by G. Morland, £236 5s. and

An Old Waterfall, 16 in. by 23 in., by Ruysdael, £120 15s. On the 5th, an engraved work by W. Dendy Sadler, *The Middleman*, 33 in. by 47 in., exhibited at the Academy of 1892, brought £131 5s. The sale of "Modern Pictures and Drawings" of the late W. S. Hoare, Esq., included a drawing of *A Landscape with cottages and cattle*, 5½ in. by 7¾ in., by J. Constable, £157 10s.; three drawings by Birket Foster, *Gathering Primroses*, 8½ in. by 13 in., £173 5s.; *Streatley-on-Thames*, 8 in. by 12¾ in., £131 5s.; and *A View in Surrey with children and sheep*, 4¾ in. by 6¾ in., £105; and the following pictures, *The Knight's Farewell*, 42½ in. by 32 in., by Ernest Crofts, R.A., £383 5s.; *An Offer of Marriage*, 59 in. by 26 in., an engraved work by Marcus Stone, R.A., £220 10s.; and *On the Sussex Downs*, 23 in. by 35 in., by E. M. Wimperis, £157 10s. At Messrs. Sotheby's, on February 23rd, a picture by H. Fantin Latour of *Roses in a Vase*, 12¾ in. by 12½ in., brought £250.

In the February sales of books and autographs there were comparatively few items worthy of special note.



A collection from the library of C. Ward Hunt, Esq., and other sources, disposed of by Messrs. Sotheby on February 5th and the two succeeding days, included the following: a collection of 130 MSS., etc., relating to Mirabeau, including 23 of his autograph letters, ten being apparently unpublished, £78; C. de Viane, *Modelles Artificiels de divers Vaisseaux d'Argent et autres Œuvres Capricieuses*, 3 parts in 1 vol. (sheep), £44; Francois de Cavillies, *Morceaux de Caprice, etc.*, old calf, broken, Paris, 1760, £54; Meissonier, *Œuvre de Juste Aurele Meissonnier, etc.*, slightly repaired, half mor., worn, Paris, 1724, £91; G. B. et F. Piranesi, *Opere*, 22 vols., half mor., worn, 1756 to 1773, £112; Frank Brangwyn, *Etched Work*, a catalogue by F. Newbolt, etc., edition limited to 100 copies, 1908, £23; John Ruskin, 4 pp., folio, of original MS. of *The Gipsies*, together with copy of the poem inlaid to same size, bound by Riviere, £19 15s.; F. Goya, *Los Disasters de la Guerra*, 80 plates in 8 parts, oblong folio, Madrid, 1863, £12; Lord Lilford, *Coloured Figures of the Birds of the British Islands*, 2nd edition, 7 vols., half red mor., roy. 8vo, 1891-97, £50; a rare translation of Bidpai's *Fables* into Castelan, dated 1531, £29 15s.; and David Logan, *Cantabriga Illustrata*, containing the mezzotint of Charles Earl of Somerset, large copy, uncut margins, roy. folio, 1688, £17 10s. On February 15th and 16th Messrs. Sotheby sold a number of books and MSS. from various sources; among the more interesting lots were:—Nicholas Statham, *Abridgement of Cases down to the end of Henry VI.*, bound by Riviere, folio; this was printed in 1490, and is almost certainly the first book issued by R. Pynson; the copy in the

sale brought £40, an amount which would have been substantially exceeded had not the last leaf of the work been replaced in facsimile; a practically perfect copy of that excessively rare work, *Chronicle of St. Albans, The Cronycle of Englonde with the Fruyte of Tymes, etc.*, Wynkyn de Worde, Westminster, 1497, realised £77; Phineas Fletcher, *The Purple Island*, first edition, with the extra leaf so often wanting, *To my dear Friend the Spenser of this Age*, by Francis Quarles, 1633, calf, £46; *Views of the Chateau, Gardens, Fountains, Grottos, etc., of Versailles*, with plans, etc., by Silvestre, in 3 vols., Paris, 1674-78, £18 10s.; *Series of Twenty-four Coloured Prints of Noblemen's and Gentlemen's Mansions in Kent*, drawn by J. G. Wood, engraved by W. Green, in the original wrappers as issued, £19 10s.; and *Shakespeare's Comedies, Histories and Tragedies, Published according to the true Originall Copies, unto which is added Seven Plays never before printed in folio*, 4th edition, 1685, which fetched the moderate price of £55.

The library of a collector, which Messrs. Sotheby disposed of on February 26th and 27th, contained a few rare items. John Barrow's *King Glumpus: an Interlude in One Act*, 11 leaves, including title, leaf of *Dramatis Personæ*, and the three designs by W. M. Thackeray, lithographed and coloured by hand, but wanting the two blank leaves, 1837, brought £90, against £148 for which another copy was sold at Messrs. Hodgson's in November, 1908; another work by the same author, also illustrated by Thackeray, *The Exquisites: a Farce in Two Acts*, 22 leaves, with only one of the four plates, 1839, £16; Cruikshank's *The Humourist*, 4 vols. in 2, with original impressions of the numerous coloured etchings by G. Cruikshank, contemporary half calf, fetched the unusually high price of £49; a collection of the Writings of Charles Dickens and Dickensiana, comprising 116 items, including first editions of nearly all his works, £350; Goldsmith's rare account of the *Cock-Lane Ghost*, crimson morocco extra, uncut, W. Bristow, 1742, £32;

The Vicar of Wakefield, 2 vols., 1st edition (title to vol. ii. in facsimile), 1766, £51; La Fontaine, *Contes et Nouvelles en Vers*, 2 vols., Amsterdam (Paris), 1762; Charles Lamb, *Essays of Elia* and *The Last Essays of Elia*, 1st editions, 1823, £49; Dean Swift, *Gulliver's Travels*, 2 vols., 1726, first issue of the first edition, £81; a collection of the Writings of Thackeray and Thackerayana, comprising 79 items, including first editions of nearly all his works, £305; Sheraton, *The Cabinet Maker and Upholsterer's Drawing-Book*, in three parts, 1791-93, £19; Chippendale, *The Gentleman and Cabinet Maker's Director*, 1762, £32 10s.; *Memoirs of Eugene Aram*, £14 15s.; Hepplewhite *Cabinet Maker's Guide*, 1788, slightly defective, £23; Sedelmeyer's edition of *Rembrandt's Complete Works*, by Dr. Bode, 1897-1906, £55; *Sir Joshua Reynolds' Works*, by S. W. Reynolds, and others, in five vols., £43; and Walt Whitman's *Leaves of Grass*, 1st edition, New York, 1855, £15 15s.

SOME high prices were realised at the sale of old English silver plate held by Messrs. Christie on February 14th.

One of the principal items was a James I. Silver, etc. Steeple Cup and Cover, 16½ in. high, 4½ in. diameter of bowl, dated 1611, and weighing 16 oz. 8 dwt., which was bought in for £740, and subsequently sold by the auctioneers for £720. Three Edward VI. Apostle Spoons with figures of The Master, St. James the Greater, and St. Paul, dated 1552, brought £700; a Commonwealth Silver-gilt Seal-top Spoon of massive proportions, dated 1658, £150; a Charles II. large Seal-top Spoon, dated 1679, £60; a Charles II. Beaker, 4½ in. high, circa 1675, and weighing 3 oz. 17 dwt., brought £27 an ounce; and a Commonwealth Porringer, 2¼ in. high, 4⅜ in. diameter, 1655, and weighing 6 oz. 17 dwt., £37 an ounce. At the same rooms on February 22nd, a piece of fine raised Point-de-Venise, of small conventional design, 4⅞ yds. long by 11 in. deep, sold for £252.





THE MADONNA AND CHILD

BY ANDREA MANTEGNA

Sold at the Weber Sale, Berlin, for £29,500



AFTER the Post-Impressionists, the Italian Futurists; the exhibition of works by exponents of this the latest cult in art was held at the Sackville Gallery (28, Sackville Street, Piccadilly). The principles of the new movement were set forth in twenty-one pages of small type embodied in the catalogue. They are too lengthy to recapitulate, and hardly coherent enough to summarise; but the true significance of the movement is that it affords those who can neither draw nor colour, and who lack any feeling for design, an excuse for expressing their emotions in paint. The pictures shown at the Sackville Gallery revealed that they were by artists, though not necessarily by ones of ability; but works equally embodying the tenets of the new craze and equally edifying to the spectator could be produced by any intelligent layman who cared to waste his time in acquiring the knack. In one of Signor Gini Severini's pictures, which may be taken as a typical example of the contents of the exhibition, he had set forth "the sum-total of impressions, past and present, near and distant, small or exaggerated," of *The Haunting Dancer*, by

distributing inconsequent fragments of her person over the length and breadth of the canvas—an eye in one corner, its fellow in another, and portions of the face and chin scattered across the picture like disarranged tiles in a tessellated pavement. It is impossible to criticise such work, even were it worthy of criticism, as there is no standard by which it can be judged.

BOTH the Post-Impressionist and Futurist movements are inspired by men thoroughly sincere in their belief that their work is a revolt against conventional art; whereas the hidden motive underlying the vagaries of the vast majority of them is distaste for hard work. Many amateur painters are clever sketchers; they can suggest beautiful conceptions in their work, but have not mastered their craft sufficiently to realise them. This mastery is only to be attained by undergoing the drudgery of art, following the tedious path of imitative realism until experience gradually teaches the artist which facts are essential and which he must omit. This is the path by which Turner gradually



CANNON STREET RAILWAY BRIDGE
ETCHING BY H. MACBETH RAE BURN AT MESSRS. JAMES CONNELL AND SON'S EXHIBITION

attained his supreme power as an impressionistic artist, and the drawings by him shown at Messrs. Agnew's mark some of the many steps of his progress. None of his earliest works is included—those drawings for architects and for topographical publications, which taught him to observe detail minutely and record it with photographic accuracy. The exhibition introduces him to us at the period when he had already become an artist of distinction, and was strong enough to take liberties with topography, if not with nature. This is shown in his impressive transcript *London—Autumnal Morning*, exhibited in the Academy of 1801, where he gives an idealised view of the city from the Surrey side, boldly bringing Westminster Abbey and St. Paul's into close juxtaposition, so as to form a centre of peculiar majesty to his drawing. The work is low and restrained in tone. In the *Pembroke Castle, Wales: Thunder-Storm approaching*, of five years later, the colouring is brighter, intensely strong, but somewhat harsh in tone. A couple of decades separate this from the *Exeter* and the *Lake of Albano*, in which he reveals the brilliancy of his later palette, but hardly his full power of rendering atmospheric tone, for the effects are somewhat garish and crude. Much better are the companion pair of *Kussnacht*, painted 1843, and *The Flüelen from the Bay of Uri: Lake of Lucerne*, of a year earlier, in which the gorgeous wealth of colour is invested with atmosphere and mystery. There are a dozen or more other good examples by the same artist, but the wealth of counter-attractions forbids one to linger over them. Cox is represented at his best in the water-colour version of the well-known *Lancaster: Peace and War*. This was painted in the middle forties, and belongs to what may be termed his middle style, when his work was more delicate and highly wrought than in his later and broader period. In the neighbourhood of Lancaster, too, is almost certainly the scene of *The Shrimpers: A Breezy Morning*, a thoroughly characteristic drawing of the artist in his most congenial mood. It represents a broad expanse of wind-swept sands, the movement of the scudding clouds in the sky being repeated and emphasised by the grouping of the figures. As fine in their way as these drawings are the two noble Tom Colliers, *A Moorland Stream*, and its companion, broad, open effects of moorland and sky, in which the artist out of the simplest materials has evolved compositions full of interest. Almost in direct antithesis to these works are the highly elaborated drawings of that ever-popular artist, Birket Foster. Roughly speaking, the beauty of his work is in inverse ratio to his size. His *Hambledon: Surrey*, a view of an extensive well-wooded vista taken from the side of a hill, with a well-drawn group of figures in the foreground, is one of his finest examples, charming in colour, and, despite its miniature-like finish, broad and atmospheric in its effect.

Some of his little vignettes are equally successful; but in his larger drawings, and they are over-well represented here, his highly wrought technique becomes tiresome, and the elaborate stippling is not unseldom used to give an appearance of high finish to passages which are

meaningless. A sketch for or after *The Vale of Rest*, by Sir John Millais, possesses only a sentimental value, for the work is unworthy of the artist; neither can the badly drawn *Sweet Melancholy* of G. J. Pinwell be said to be adequately representative. The *Cupid and Psyche*, by Sir Edwin Burne-Jones, now looks heavy and laboured—a beautiful conception marred by imperfect execution.

These last three pictures look curiously old-fashioned, compared with much of the work which preceded them in point of time. The Coxes and Turners would not appear out of place in a present-day exhibition; with them may be coupled the several examples of Peter de Wint, whose *On the Dart*, a low-toned drawing full of solemn grandeur, and the fine *Canterbury*, showed him at his best. Girtin, Varley, Samuel Palmer, and half a score of other men well represented here are also essentially modern in spirit. Not so the William Hunts; the exquisite surface finish of his *Rose in Vase and Fruit* does not prevent it from being utterly wanting in atmosphere and forced and untrue in colour, a step towards that descent into the mere prettiness which was the characteristic of so much of the later Victorian art. A declension is also marked in many of the drawings shown by Copley Fielding. They are effective pieces of composition, but thin and papery, and lack the saving grace of sincerity. Even the Prouts are not wholly convincing. The faults of these artists were perpetuated and aggravated in much of the work of the last half of the Victorian era, but now the order of things has changed, and at the present moment our water-colour painters have attained a higher average merit than at any other period of the art. It is to be hoped that Messrs. Agnew, who exert more influence with art buyers than practically any other firm, may see their way in future exhibitions to recognise the fact more substantially. In the present one they have included a number of examples by modern artists—some exquisitely wrought examples by Sir Lawrence Alma-Tadema, several atmospheric landscapes by H. Hine, a very beautiful J. North, and at least one delicately coloured cottage scene by Mrs. Allingham—but these hardly represent the more strenuous phases of modern work, and among them might be found many examples worthy to hang with the productions of even such giants as Turner, Cox, or De Wint.

AT the Goupil Gallery (5, Regent Street) there was held an interesting memorial exhibition of works by the

late James Aumonier. Perhaps what most impressed the visitor was that such a number of excellent and characteristic examples by the artist should still be in the market. Of the one hundred and sixty-nine pictures and drawings on view, it could not be said that any one was not worthy of him, and many of them represented him in his happiest and most congenial moods. Posterity owes a substantial debt to Aumonier, for in the days when meretricious prettiness and high

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THE MADONNA AND CHILD WITH ANGELS
RECENTLY ACQUIRED FOR THE NATION

BY BENOZZO GOZZOLI
PHOTO MANSELL

surface finish were the general characteristics of our landscape art, he boldly sought for breadth and atmospheric tone. His métier was not a wide one. He loved sunlight and space; and so in his work he almost invariably represented nature in her genial moods—wide stretches of peaceful down or meadow bathed in an atmosphere refulgent with sunshine, and the sky only flecked with clouds that carried no foreboding of coming storm. Among the best pictures contained in the Memorial Exhibition were the *Dulas Valley*, a fine effect of golden light flooding an extensive valley, *The Ola Mill*, *Lancing*, and *Sunlight on the Downs*; while among his many water-colours there was scarcely one that one would not care to live with.

At the same gallery Mr. William Orpen showed a

roomful of drawings and studies from life. Many of these were better adapted for the edification of art students than for display on the walls of an orthodox exhibition. One wishes, indeed, that some of these finely observed studies from the nude could be secured for display in schools of art, where they would serve a far more useful purpose than can be attained by their incorporation in private collections. Of the subjects of the other works shown, several, like *The Knacker's Yard, Dublin*, were already familiarised to the public by the larger versions which had been on view in other exhibitions. The exhibition, however, was decidedly attractive, for Mr. Orpen in his lightest moments, though he sometimes perplexes, never fails to interest.

The Connoisseur

THE loan exhibition of "Paintings by the late Josef Israels" at Messrs. Tooth's Galleries (155, New Bond Street) was a worthy memorial of the great Dutch painter. The development of his art was well shown—a development which has been continuous from the beginning, and always towards greater breadth, freedom and directness of expression. In some of the earlier works, like *The Fisherman's Wife*, the handling is tight and wanting in atmospheric quality, failings common to the style and period in which it was produced. Israels, however, has raised the picture from being a merely prettily told anecdotal painting to a work of true art by his management of the light and shade, giving wonderful transparency to his deep shadows, and focusing the composition by his introduction of three patches of white drapery which successfully focus the spectator's eye. *The Anxious Family* carries the transition a little farther, there is less seeking after incidental colour, a more Rembrandtesque massing of light and shade; but detail is still reproduced with an imitative realism that detracts from the simplicity of the work. In *The Young Sailors* and *Waiting for the Boat* the two manners of the artist were contrasted in two pictures of similar dimensions, and dealing with a like theme—a group of people on the edge of the shore with the sea as a background. In the first he had evidently been more concerned in the observation of the individual portions of his work, in the latter with the atmospheric truth, with the result that it was more simple, convincing, and direct. Several of the last works of Israels which were on view at the exhibition have already been described in the note in THE CONNOISSEUR on the artist's death. Among these are *The Widow* and *A Friendly Visit*, in both of which the artist is seen at his best. He was one of those fortunate men whose genius never seems to fully mature, who always have a goal in view higher than any they have previously attained, and so go on advancing until the last moment of their lives.

ONE of the most interesting ceramic exhibitions that has been held of recent years was that of the celebrated Trapnell collection of Bristol porcelain at Mr. Amor's Gallery, St. James's Street. This porcelain is among the rarest and most desirable products of any British factory. It is exceeded by none in the beauty of its designs and the richness and perfection of its colour, and was only produced for a few years; the factory, which was established by Richard Champion in 1768, ceasing production about the end of the next decade. The chief reason of this untimely end lay in the choice of the materials used. Bristol is what is known as true porcelain—that is to say, it is made wholly from minerals, without the admixture of any alien material such as bone-ash. The Bristol factory, and the one at Plymouth, were practically the only two places in England where true or hard porcelain was ever produced. It requires a far greater heat for firing

it than the orthodox English or soft porcelain, and the pieces are far more likely to crack in the ovens. So much was this the case with the Bristol ware that perhaps half a dozen pieces had to be fired before one perfect specimen was obtained. The proprietors of the Bristol factory were extravagant in other ways; the gilding of their pieces was almost unique in its quality, their output was almost entirely restricted to articles which were high in price, and they acted as though—like nearly all the Continental factories—they had the resources of a sovereign state behind them instead of catering for the British public, which is always apt to prefer utility to beauty, and to buy in the cheapest market. Perhaps the best-known item in the collection is the celebrated tea service—or rather a substantial portion of it—which, in 1774, was presented by Champion to Mrs. Edmund Burke to commemorate the election of her husband as member for Bristol. On this, which is supposed to be the most elaborately ornamented service known, the potter lavished all the resources of his art. Almost equally well known are the Burke-Smith and Nelson services. The former was ordered by Burke from Champion to present to Mrs. Joseph Smith for her hospitality to him during his election; the latter was once the property of Lord Nelson. Other magnificent pieces of porcelain are the sets of figures emblematic of the Four Quarters of the Globe and the Seasons, the latter being represented in duplicate by classical and rustic figures. To show the present value of these, it may be mentioned that a damaged set of the *Rustic Seasons* fetched six hundred guineas a little time ago at Christie's. The moulds of the *Four Quarters of the Globe* were probably made for the Plymouth factory, and were taken over for Bristol with the other properties of the concern when it was given up, for there is a duplicate set of these in Plymouth ware. The colouring of the figures is entirely different, and some of the minor ornamentation, which was fixed on after the first firing, is altered, but otherwise the figures are identical. This transfer of moulds from one factory to another was by no means an uncommon occurrence, as is illustrated by a set of the four *Rustic Seasons* in biscuit-coloured Staffordshire ware. To attempt to describe the Trapnell collection in anything like detail would need a substantial volume. It contains about 650 pieces, many of which are absolutely unique, and all of which deserve individual mention. Included with the porcelain are some fine specimens of Bristol glass, which in their ornamentation are equally attractive.

Two important exhibitions of etchings were on view simultaneously, that of the Royal Painter-Etchers at the Royal Water-Colour Society's Gallery, Pall Mall, and another of selected works at the galleries of Messrs. James Connell & Son (47, Old Bond Street). Of the two, that of Messrs. Connell's certainly left the most pleasing effect on the mind of the spectator. This can only be ascribed to a more

judicious method of display, for the private exhibition was not nearly so representative as the other; it contained but a quarter the number of examples, and though, perhaps, the general average of its contents was somewhat higher than those of Pall Mall, the latter, in its more extensive display, contained the larger amount of good work. Until the painter-etchers can devise some means of breaking up the monotonous and unvariegated expanse of white mounts which has hitherto been the most obtrusive feature of their annual display, they must expect their visitors' eyes to be wearied long before they have completed the circuit of the four large and closely-covered walls of the exhibition.

Many of the works shown were common to both exhibitions, and as they looked to better advantage at Messrs. Connell's, one will begin with the latter. Mr. D. Y. Cameron's most important contribution was *The Door of the Mosque*, a large architectural work, which, if it did not reveal the etcher at his best, at least revealed his mastery of chiaroscuro, and making attractive a composition which in less capable hands might have been wanting in interest. Mr. Bernard

Eyre's transcripts of mountain scenery were fine examples of economic line, the salient features of the mountains, and the character and form of their rocks, being recorded in the fewest possible strokes consistent with their full expression. This was even better exemplified in the view of *Cader Idris* at the Painter-Etchers than by either of the plates at Messrs. Connell's.

Mr. A. E. Affleck's work showed an increased appreciation of tone and quality. His *Linlithgow Palace* was quite one of the best works in the exhibition, being observed with largeness of feeling and stated with simplicity and directness. His *Durham Cathedral*—a new view of this



BRISTOL GROUP OF THREE VIRGINS LEANING AGAINST A COLUMN SURMOUNTED BY AN URN, MARKED. PART OF THE TRAPNELL COLLECTION ON EXHIBITION AT MR. ALBERT AMOR'S GALLERIES

somewhat hackneyed subject—was well massed; both his *Utrecht* and *St. Gomar* were sterling pieces of work, but would have gained with greater simplicity of treatment. A series of views of London, by Mr. Nathaniel Sparks, presented familiar aspects of the city in a guise which showed that there are latent elements of the picturesque in even the most commonplace architecture. In his *Column* Mr. William Strang, A.R.A., explored the same field, giving a view of the base of the Duke of York column backed by Waterloo Place. Here, by his arrangement of light and shade and his rhythmic composition of the series of parallel lines, the etcher had invested what appeared an impossible subject with a feeling of monumental beauty. Mr. H. Macbeth Raeburn had also turned Londonwards, giving a rendering of Cannon Street Railway Bridge which reconciled one for a time with that hideous erection. His *Winchelsea from Camber Castle* was also a piece of good work. Messrs. W. Walker, Anders Zorn, William Hole, E. M. Synge, and many others, were all well represented, among whom must not be forgotten Mr. Tom Maxwell, whose two views of Glasgow showed strong line and a fine sense of tone,

and Mr. Ian Strang, who contributed several effective architectural pieces.

At the Royal Society of Painter-Etchers there were many good things, but they were rather overwhelmed by the multitude of exhibits. Several of them were duplicated at Messrs. Connell's exhibition, and have already been noted. A mournful interest attached to the examples by the late Professor Alphonse Legros, a group of which gave distinction to one of the walls of the Society's exhibition. There are few men who could be more missed by the Society, as, though there are others who are his equal in technical skill, there are none whose

work is inspired by a higher ideal or who more sternly discard the idea that merely pleasing effectiveness is the goal to be attained. The only artist who made an attempt to wear his mantle was Sir Charles Holroyd, whose finely conceived *Dead Christ* was treated with a dignity and reserve worthy of the theme. Mr. Martin Hardie's *Studio Window* was an interesting study of still-life. Mr. Headly Fitton showed his usual feeling for the picturesque in his *Advocate's Close, Edinburgh*, the light and shade being cleverly managed. *Northumberland Moors, Cheviot, from the Otterclups*, with its fine cloud-forms, was perhaps the best of the Hon. Walter James's several contributions, which were all marked by sincerity and simplicity, virtues which were not over-fashionable with other of the exhibitors. Mr. Lee Hankey's transcripts from the nude were admirably modelled; a translation by Mr. Malcolm Osborne of the late Mr. Charles Furse's *Timber Haulers* possessed the force and spontaneity of an original work; and Mr. Nelson Dawson's *Scarborough Harbour*, though rather coarsely executed, was a powerful piece of tonal effect. *St. Mark's, Venice: Transept, looking South*, a return to a subject of which he has made several renderings, was Mr. Axel Haig's most successful work, and formed a pleasing sequel to his former transcripts of Venice.

NOT the least interesting exhibition at the Leicester Galleries was that of autograph letters from famous artists. The gems of the collection were those emanating from the continental old masters, some of whose handwritings are so scarce that even the British Museum is destitute of specimens. Despite the attraction of these rarities—the receipt signed by Raphael, a holograph letter from Michael Angelo, another from Paolo Veronese, urging his correspondent to purchase a couple of estates, two long letters from Rubens in his rôle as a diplomatist, and a host of others—one feels a kindlier interest in the missives written by our own fellow-countrymen, though the matters referred to in them are often of the homeliest nature. Mr. Raeburn—the letter is dated 1801, long before he came into his knighthood—writes protesting against the re-presentation of a bill he has already settled; James Ward, who in the course of his ninety years produced nearly as many poems as pictures, though, fortunately for his literary reputation, the vast majority of them failed to attain the dignity of print, is represented by an original enigma on Byron; while his neighbour and crony, Benjamin West, by reason of his *entrée* into the royal palace, is able to announce to Flaxman the latter's appointment as sculptor to George III. Romney writes in 1794 stating that he has "painted four pictures that do me more credit than any I have painted before." One looks for the names with interest, for by this date the artist had produced nearly all his masterpieces, but the works enumerated—*Milton, The Indian Woman, Ophelia, and Susanne*—only tend to prove the often-repeated assertion that an

artist is never a judge of his own work, for the whole series would not weigh in the balance with a single one of his fine portraits. Included in the collection are letters from Reynolds, Constable, Gainsborough, Turner—in fact, from nearly every English artist of note up to the second half of the eighteenth century.

At the same galleries Mr. A. D. Peppercorn showed nearly sixty landscapes in oil and water-colours. The artist is not one whose work appears to advantage in a one-man show; he is apt to see nature always under the same aspect, and the effect of a number of his pictures being shown together was monotonous. Yet individually the works possessed great charm. Mr. Peppercorn is a master of tone, his colouring, if restrained, is always rich and sonorous, and in all his work there is a deep impress of personality. The fifty paintings by Mr. Frank Bramley were brighter and more varied than those of Mr. Peppercorn, but on the whole hardly so convincing. *Spring*, in which a greater depth of tone had been attained than in most of the others, was quite one of the best, and some of the snow pictures were exquisite in quality.

AT the Fine Art Society (148, New Bond Street) Mr. Wilfred Ball occupied one of the rooms with nearly a

"The New Forest District,"
by Wilfred Ball, R.E.;
"Water-Colours of the South of France and the Pyrenees," by A. Wallace Rimington; and
Old Stained Glass

hundred drawings of the New Forest District. These were set forth in very pleasant colour, always bright, fresh, and truthful. The exhibition, however, would have gained decidedly if there had been some sombre work by way of a contrast. In his few larger works Mr. Ball was less successful than in the smaller ones. The foreground of an *Uncertain Summer's Day*—the most important drawing in the exhibition—was decidedly wanting in interest, an absence which the

picturesque background hardly atoned for. Mr. Wallace Rimington's drawings were nearly as numerous, but more pleasantly diversified in size and manner. Among the best of many good examples were: *In the Pyrenees*, an effect of cyprus trees on a hill-slope, which was noteworthy for its fine colour; *On the Pyrenean Riviera* and *Meissen*. In the inner gallery a complete contrast was provided in the form of a collection of old stained glass, which included some exceptionally fine specimens. A panel of *Salisbury*, grisaille, 30 in. by 18 in., circa 1210, displayed a very elaborate geometrical pattern of something of the same character as that of the *Five Sisters' Window* at York Cathedral. A fifteenth-century heraldic shield, 21 in. by 17 in., bearing the arms of Cave of Kent, was noteworthy for the fine quality of the blue which formed its predominant colour. A curious Swiss panel, dated 1608, contained the portrait of a family group painted with the minute fidelity of a Van Eyck. There were altogether one hundred and forty-four examples, including English, Flemish, Dutch, German, and Swiss, and though the majority of these were well worthy of notice, their number forbids individual mention.



THE WRITING CHAIR OF GAY THE POET

AN important dispersal of antique furniture, rare china, and other *objets d'art* takes place at the end of the present month, when Messrs. Nicholas, of Albany Court Yard, Piccadilly, are selling the collection of Mr. G. Bleddyn T. Nicholl at "Court Bleddyn," Llangibby, Mon. "Court Bleddyn" has been in the Nicholl family for many hundreds of years, and some of the furniture, notably the fine old carved oak bedstead and a massive black oak refectory table, has been at the house for upwards of three hundred years. Included in the sale are also a superb pair of Charles II. arm-chairs, bearing the Nicholl arms, some fine old china, old English drinking glasses, and an exceptional number of old long-case clocks, whilst an unusual feature is an old Sedan chair.

IF Mr. Kenyon Cox had delivered his papers on "The Classic Point of View" to a European audience instead of to the students at the "Art Institute of Chicago," he might perhaps have been a little less insistent upon the comparative excellence of American painting, literature, and architecture. They are poor "compared to what has been or what should be," but are

nevertheless "the best alive to-day." This is because they are the most imbued with the classic spirit. By the classic spirit Mr. Cox means the traditions of all good art down to the end of the eighteenth century, and of a little English and nearly all French art in the nineteenth. The dividing line between what is classic and what is not, and the reason of the division, are, however, rather difficult to find. In England in 1823, for instance, the author implies that Lawrence and Constable were the only painters on the right side of it; in fact, he goes so far as to say that they "were the only painters left," though elsewhere he makes an exception in favour of Etty.

Why Turner, who followed and developed classic tradition—classic in even Mr. Cox's sense—should be regulated to the outer darkness, and Constable, the heretic and innovator, should be placed within the pale, we are not informed. While one must sympathise with many of the author's ideas, and while much of the advice he gives to students is valuable, the impression left by his book is that he has tried to evolve a general theory of art entirely by the light of his own predilections; a theory that, when examined, reveals itself as being neither consistent nor logical, and in many vital points is wholly incorrect.

Master Humphreys' Clock

THE origin of the title of "Master Humphreys' Clock" is not generally known, and the following account may prove interesting.

William Humphreys was born at Barnard Castle in 1812, and in 1828 he commenced to make the celebrated "Master Humphreys' Clock." This is an interesting-looking, centre-second pendulum clock, with dead-beat movement, and is mounted in an ornamental wooden case which formerly belonged to a Dutch clock made about the year 1640. William Humphreys purchased this, when the clock movement was completely worn out, from its owner, Mr. Robeler, Tanpits, Barnard Castle, and installed therein the Master Humphreys' clock. In 1829 this clock was completed, and placed in the niche on the right-hand side of the glass shop-door at Barnard Castle.

In 1835 a law case had drawn the attention of Charles Dickens to the wretched condition of certain cheap Yorkshire schools; so in the following year he arrived with his friend, Mr. Hablot K. Browne ("Phiz") at the King's Head Inn, Barnard Castle, intent on acquiring full details concerning them for use in his work *Nicholas Nickleby*.



MASTER HUMPHREYS' CLOCK

Charles Dickens, in walking from his inn towards the Tees banks, the Abbey Bridge, and Rokeby, used to step into Humphreys' shop on the way thither to learn the correct time by "Master Humphreys' Clock," and thus became acquainted with the clockmaker and his son, Master Humphreys, and soon mentioned the object of his presence in the district. The elder Humphreys knew personally the Principal of the school Dickens had determined to portray, so was easily persuaded to introduce Dickens and his friend ("Phiz") to Mr. Shaw's establishment, situated in the village of Bowes, near Greta Bridge, Yorkshire, and in the vicinity of Barnard Castle. In 1837 Charles Dickens passed six weeks collecting information for *Nicholas Nickleby* in Barnard Castle, and only once returned to the town afterwards, viz., in 1838, when he stopped four days at his old quarters, the King's Head. In February of the same year he commenced to write

his celebrated novel, and completed it in October, 1839.

Charles Dickens, on his return from his lecturing tour in America, acknowledged his indebtedness to

old Humphreys by sending him an author's copy of the book, accompanied by a letter of thanks, adding that he had determined to perpetuate the acquaintanceship by calling his next work *Master Humphreys' Clock*. Dickens wrote of his decision to his friend Forster as follows:—"The final title I have determined on, or something very near it. I have a notion of this old 'file' in the queer house opening the book by an account of himself, and, among other peculiarities, of his affection for an old quaint, queer-cased clock, showing how, when they have sat alone together in the long evenings, he has got accustomed to its voice, and come to consider it as the voice of a friend; how its striking in the night has seemed like an assurance to him that it was still a cheerful watcher at his chamber door; and how its face seemed to have something of welcome in its dusty features, and to relax from its grimness when he looked at it from his chimney corner. Then I mean to tell how that he has kept his old manuscripts in the old, dark, deep, silent closet where the weights are, and taken them thence to read (mixing up his enjoyments with some notion of the clock), and how, when the club came to be formed, they, by reason of their punctuality, and his regard for this dumb servant, took their name from it. And thus I shall call the book either *Old Humphreys' Clock* or *Master Humphreys' Clock*, beginning with a woodcut of old Humphreys and his clock, and explaining the why and wherefore. All Humphreys' own papers will be dated from *My Clockside*."

The first weekly number of the serial thus described made its appearance in September, 1840. In the fourth number appeared the opening chapter of the *Old Curiosity Shop*, to which celebrated story the periodical was thenceforward entirely devoted.

Master Humphreys' Clock was altogether an imaginative work. The clock is described as "a quaint old thing in a huge oaken case, curiously and richly carved," differing from the old Yorkshire clock which Dickens had lived beside for so many weeks in the year 1837. But old feelings are awakened when he tells us how "its fame is diffused so extensively throughout the neighbourhood that I have often the satisfaction of hearing the publican or the baker, and sometimes even the parish clerk, petitioning my housekeeper to inform him the exact time by 'Master Humphreys' Clock.'"

That the "Master Humphreys' Clock" herein described is the original clock is demonstrated in the most satisfactory manner by the various documents and the photographs handed on with it.

Among the documents giving information about the Humphreys' clock is a letter dated September,

1857, from Thomas Humphreys, speaking of the despatch of the clock by rail to his son at Hartlepool, where "Master Humphreys" had a business.

Another document is an advice note from Master Humphreys speaking of sending the clock to Newcastle, where it was exhibited.

ANOTHER saddle-shaped chair is in existence, more elaborate than Pope's chair illustrated in the November number: this is the writing-chair of the poet Gay, author of the dramatic work, *The Beggars' Opera*. A description of the chair appears in the *Illustrated London News*, dated October 27th, 1849, as follows:—

"The identical chair of the poet Gay is a pleasing relic, and very curious specimen of ingenious adaptation of means to an end, forming not merely a seat but also a desk for writing on, a cabinet to hold papers, and a complete receptacle for the holding of pens, ink, etc., and at the same time having sconces for candles. The accompanying illustration shows the originality of these several appliances to produce the above combination. Under the arms of the chairs are drawers, with the necessary implements for writing: each drawer turns on a pivot, and has attached to it a brass candlestick. A leaf, or flap of wood, may be raised at pleasure. Under the seat is a drawer for books or paper, and behind it is a secret drawer in which were found some manuscripts, and amongst the papers said to have been found in the drawer was a commission appointing a relative of Gay's to a post in the army. The drawer is ingeniously fastened by a small bolt, not perceivable until the larger drawer is removed. The chair is made of very fine-grained, dark-coloured mahogany, the seat, back, and arms stuffed, and covered with brown leather ornamented with brass nails. The chair, considering its antiquity, is in pretty good repair. Some years since this curious relic was sold among some of the effects of a lady named Williams, niece of the Rev. Joseph Baller, and who, by a previous marriage, had been the wife of the Rev. Hugh Fortescue, of Filleigh, near Barnstaple. The families of Fortescue and Baller were, by marriage, related to Gay, his sisters, Catharine Baller and Johanna Fortescue, inheriting his property at his decease. After Mrs. Williams's death this chair came into the possession of Mr. Clarke, of High Street, Barnstaple, and, at his demise, again passed under the auctioneer's hammer."

The clock and chair are now in the possession of Messrs. Trollope & Colls, of West Halkin Street, London.

IN *The Midsummer of Italian Art* Mr. Frank Preston Stearns has grouped together a series of essays which respectively deal with Mediæval Italy, Leonardo da Vinci, Michael Angelo, Raphael and Correggio. Though the address of the writer is given as "The Authors' Club, London," one may suspect that he is more at home on the other side of the Atlantic; as an English writer would hardly deem it necessary to gravely assure a native audience that, "morally and intellectually," Moses "was the peer of Schiller and Emerson, or even their superior." Mr. Stearns writes with much vivacity and freshness, but his enthusiasm requires to be tempered with discretion, and to be weighted with a more thorough knowledge of the subjects on which he treats than at present he appears to possess. To write about Leonardo's *Madonna and St. Anne*, in the Louvre, without mentioning the beautiful full-sized cartoon of the same subject, slightly varied in treatment, which hangs in the Diploma Gallery of the Royal Academy, either argues unpardonable carelessness or ignorance; while though one may excuse the author being apparently unaware of the theft of the *Mona Lisa*, his statement that Raphael's *Cartoons*—to which he devotes ten pages of criticism—are "now at Hampton Court" appears a little out of date, as they were transferred to South Kensington over thirty years ago.

THE fourth volume of *Art Prices Current*, which contains the records of some of the chief London auctions from October, 1910, to August, 1911, comprises several new features which were not found in previous issues. The scope of the index has been extended, and a selection of other sales, besides those of Messrs. Christie's, has been included. These additions add considerably to the utility of the work, but hardly in proportion to its increase in bulk. The records of a large number of the lots included might just as well have been omitted for all the information they convey to the reader. Thus on opening a page at random one finds that out of the forty-one items enumerated, over thirty refer to the sale of nameless engravings described under such headings as "Miscellaneous Engravings," 6s.; "A similar lot," 4s.; "English Views," 9s.; "A similar lot," 6s., etc. The elimination of these unnecessary entries would make the volume more compact and handier for reference.

"A Romney Folio," with Sixty-eight Plates in Photogravure, and an Essay and Descriptive Notes by Arthur B. Chamberlain (Methuen & Co., Ltd. £15 15s. net)

THE sumptuous *Romney Folio*, issued by Messrs. Methuen, forms the most important graphic record of the portraiture of Reynolds's popular rival which has been

yet placed before the public. In the respect of having a uniform series of his representative works published, Romney has fared worse at the hands of posterity than either Reynolds, Gainsborough, or Lawrence. After the first-named, S. W. Reynolds, assisted by Samuel Cousins, engraved a series of three hundred small plates, which has been extended by later engravers until it now includes eight or nine hundred subjects; Gainsborough was reproduced in a similar form, while the "Engravings from the choicest works of Sir Thomas Lawrence" occupied the burins of Cousins and some of his best contemporaries during the thirties of the last century. Messrs. Methuen's publication does much to redress this neglect; the plates, if not so numerous as in any of the other works mentioned, are larger in size, and though in photogravure instead of engraving, the higher artistic merit of much of the older hand-work is balanced by the greater fidelity to the originals shown in the modern reproductions. Sixty-eight plates are included, well selected to represent the best phases of Romney's art, though a few of his masterpieces, such as the *Gower Children*, are not included. The quality of the reproductions is somewhat unequal; in many of them, such as *Lady Hamilton as Ariadne* and *Miss Catherine Clements*, the tone and feeling of the originals are rendered with conspicuous success, while others are unduly dark and heavy. Taking the collection as a whole, however, and having regard to the difficulties experienced in obtaining satisfactory negatives of pictures whose value is too great to allow of their removal from their owners' keeping, often in places not suitable for the use of the camera, the average of the work must be regarded as high. An adequate description of every picture is given, and the volume is prefaced by an interesting introduction by Mr. A. B. Chamberlain, who, if he has no further facts to give us than those recorded in his recent life of the artist, has at least done his part in admirable taste. The folio forms the most beautiful record of Romney's work that has yet been produced, and should be welcomed by all lovers of the art of the most classical, and in many respects the most spontaneous, of English eighteenth-century portrait painters.

THERE are few more interesting art histories than the "Story of French Painting" as related by Mr. Caffin.

"The Story of French Painting," by Charles H. Caffin (T. Fisher Unwin. 4s. 6d. net)

He writes from an original standpoint, aiming, as he tells us, "to correlate the growth of French painting with the changes in the social and political life of the nation and with the manifestations of the *esprit gaulois* in other departments of intellectual and artistic activity, particularly in that of literature." This is a formidable programme; and to complete it, and that in the scope of a single octavo volume, omitting none of the essentials either as regards the evolution of French painting or the artists who inspired it, and yet to weave the whole into a well-written and lively narrative, is a feat on which the author may well be congratulated. Great as has been

the influence of France since the victories of Joan of Arc finally liberated her from the fears of foreign domination, it may be questioned whether there is not a strong element of exaggeration in Mr. Caffin's statement that "as a leader in intellectual and artistic culture France has maintained her ascendancy since the beginning of the sixteenth century." Though he would have us believe that the close of the fifteenth century "saw the highest splendour" of Italian art set and merge into twilight, even a cursory examination of dates would have reminded him that much of the greatest work of the Italian schools belongs to the sixteenth century. Raphael was a youth of seventeen when it opened, Andrea del Sarto three years younger, Leonardo had not commenced his *Mona Lisa*, Giorgione had the best part of his work still to do, while Michael Angelo, who lived until 1564, Titian until 1576, and Tintoretto until 1594, carried the splendours of Italian art nigh on to the borders of the seventeenth century. If the French art of the sixteenth century was surpassed by that of Italy, it was equally surpassed in the seventeenth by that of Spain, Holland, and Flanders; while in the eighteenth it was outshone by that of England. The great period of French painting was in the nineteenth century, and in this period alone can it be said to have attained ascendancy. Mr. Caffin, if he does not explicitly recognise this fact, implies it by devoting two-thirds of his work to nineteenth-century artists. If in his introduction and some of his incidental remarks he is apt to over-eulogise the merits of French painting as a whole, this in nowise prevents him from being an excellent guide on the subject, his descriptions of the various phases of it being sound and illuminative, and his criticisms of the individual artists thoroughly trustworthy.

ROBERT LOUIS STEVENSON made his "inland voyage" in a canoe. Mr. E. Temple Thurston took a less adventurous but more unconventional course by hiring a canal boat, *The Flower of Gloucester*. In this he trailed behind the horse Fanny, led by the bargeman "Eynsham Harry," from Oxford through the South Midlands to the skirts of the Black Country, and from thence to Inglesham in Gloucester. It was a quiet mode of travel, through a placid country. Its record is not thrilled by any chronicle of adventure, but meanders along pleasantly enough, describing the scenery through which Mr. Thurston passed and the characters whom he encountered, and now and then turning aside into the backwaters of philosophy. Some of this is the author's own, but more of it emanates from the people of the country-side, more especially from "Eynsham Harry," whose homely phrase often clothes sayings which show a deep insight into life. Mr. W. R. Daken's illustrations in colour and black and white—the latter are the best—accord harmoniously with the spirit of

the book. It is not a work to be read through at a sitting, but to be dipped into when one is in a congenial mood; and if so treated, it should provide some half-hours of tranquil and salutary entertainment to the reader who likes to find big meanings in the little things of life.

SYNCHRONISING with the loss of Francia's *Portrait of Frederigo Gonzaga* to America, comes the news of the acquisition for the National Gallery of the picture of the *Madonna and Child with Angels*, by Benozzo Gozzoli. This fine example of the Florentine School was much admired when it was shown in the exhibition of "Old Masters" at the Grafton Gallery towards the end of last year. It was then the property of Mr. Henry Wagner. The picture, which is very rich in colour and in a singularly good [state of preservation, is on panel, and measures 57½ in. by 38½ in.

A New Acquisition for the Walker Art Gallery, Liverpool

THE miniature of *Bon Jour*, by Miss Bess Norriss, which was illustrated in THE CONNOISSEUR of August, 1911, when it was on view at the Royal Society of Miniature Painters, has been acquired for the permanent collection at the Walker Art Gallery, Liverpool, a welcome proof of the increased interest which is now being taken in the eminently British art of miniature painting.

AT the beginning of March a very important Exhibition of Miniatures was opened in Brussels. More than two thousand examples have been got together, amongst them being specimens of the work of all the greatest masters and periods of the art of miniature painting. The collection is displayed in a series of small rooms, decorated and furnished in a fitting manner with tapestries, pictures, carvings and other objects of art lent by museums and various well-known collectors. Amongst those who have lent items to the Exhibition are the Queens of England, Holland, and Italy; the Grand Duke and Duchess of Baden; Princess Mathilde of Saxony; the Duke d'Arenberg; the Museums of Amsterdam, Dresden, Rome, Gotha, Cologne, and the Royal Museum of Belgium. Particular interest is attached to the rooms, tastefully decorated by Mr. Charles Allom, in which are displayed more than four hundred miniatures representing the history of the art in England, and also the gallery, in which more than five hundred miniatures representing the French School are exhibited. The exhibition is organised by the same committee that arranged and supervised the Exhibition of Primitives at Bruges and the Exhibition of Belgian Art of the seventeenth century at Brussels, and is under the presidency of Baron H. Kervyn de Lettenhove.

THE wave of enthusiasm in Shakespearian matter which has been of late revived in England, fostered and nursed by the great Shakespeare "Shakespeare's festivals at His Majesty's and at England" Stratford-on-Avon, and giving rise in its turn to the desire for a national theatre in the country which boasts the greatest dramatic poet the world has known, is now approaching its culminating point in the tercentenary of 1916. Meanwhile, Mrs. George Cornwallis West has come forward on behalf of the movement for the national theatre, and has promoted a Shakespeare ball with such success that the sum of ten thousand pounds was handed over to the theatre fund after expenses had been defrayed. This encouraged Mrs. West to go further in the exploitation of the Shakespeare idea, and the magnificent conception of "Shakespeare's England" occurred to her.

To those who had been associated with Mrs. West in the working out of all the details of the idea, it has already become so concrete that it appears now as if the opening were a thing of the past and as if the exhibition were a *fait accompli*. For we have so often passed through those streets of timbered houses with the quaint and cosy lath-and-plaster effect, and the jutting forward and overhanging top stories of Elizabeth's day. Mr. Lutyens is an expert in reproducing the atmosphere of a bygone time, and he has done it here so well that the time seems no longer to be bygone, but one in which we are living. And this effort is worth making, as it is perhaps more easily made successful with the age of Elizabeth than with any time between then and now. We seem somehow to be so far removed from the days of the Georges, with their stiff conventions and the world of caste, in comparison with the age of freedom and virility which we dub Elizabethan. There seem so many points in common between then and now. For it was an age of emancipation as this is, and it was a time of throwing away of the old and a putting on of the new as this is, and a time of the pride of human beings in their own achievements as this is.

Yet the most astonishing thing of all, looking back on it, is the tremendous literary outburst, and the growth of the new literary art, the drama. How much more it was a literary art then than a pictorial as now is seen, and seen only, when we have the plays in their original setting as we shall have them at Earl's Court this summer. Thus the Gothic wandering in play form which was Elizabethan and Shakespearian has its natural expression on the simple stage without proscenium—with the curtains stretched from pillar to pillar of the pent-house roof which covers the back twelve feet of stage, showing in their shifting the many scenes in which the action takes place.

It will be a great boon educationally, this seeing of Shakespeare's work expressed in the conditions for which he wrote it. Personally, I wish that all our dramatic classics could be seen in this manner—I mean in the manner in which the author saw his work when it was first produced. Surely the schoolboy or the schoolgirl who has to learn Shakespeare will do so with the less

heartburning when he or she has learned first to enter Shakespearian atmosphere, and so look at things as the author must have looked at them to a great extent. When, at twenty minutes past three, the first trumpet blast is blown from the roof of that quaint polygonal building, which is the Earl's Court reproduction of Shakespeare's first theatre, we know that we are listening to the first sounding—the sound which every good play-going citizen waited so eagerly for as the trumpet blasts sounded across the Thames.

Then in the original "Shakespeare's England" the waterway was crammed with wherries, and the bridge with riders and foot-passengers, all struggling towards the bankside to the Globe Playhouse. So in the "Shakespeare's England" at Earl's Court we see the citizens coming in a noisy band to take up their places as the groundlings, while from other parts of this mimic England come richer citizens on horseback, some with their ladies riding pillion as they go masked to the orgy of the play.

At the second sounding we see the gallants come through the arras and sit on the stage, and fall to card-playing as described in the *Gull's Hornbook* by Mr. Dekker. So all through the play, either at half-past three, half-past five, or nine, we get the Shakespearian atmosphere—the atmosphere of the Elizabethan playhouse, even to the jig which the company dance at the end of the play to the music of Tarleton's pipe, and the prayer for the safety of the Virgin Queen. How curious was the vogue of worship of the aforesaid queen. Her person seemed to have been really held sacred, for even the things which were placed on the table where she would eventually dine were placed on the table with many genuflections, as though approaching an altar. All this is well seen in the banqueting-hall at Earl's Court, where the ceremonial of the banquet for the queen is gone through in the setting of the table for her dinner with the Duke d'Alençon. Here the queen is seen with her favourite maids of honour and the distinguished men of her reign—Essex, Leicester, Christopher Hatton, Drake, Raleigh, Spenser, Frobisher, etc. The quaintness of the playing of a masque or interlude to beguile the hour of dining is seen here as shown in the picture in the National Portrait Gallery of the marriage of Sir Frederick Unton.

After we have seen the ceremonial of the banquet, we may follow Drake or Frobisher as they saunter down to the waterside. There, rocking on the water, is the famous *Revenge*, "in her habit as she lived," fully rigged, with her sailors and men-at-arms. In fact, we knew of our proximity to the ship by the hearty chorus of the rough sailor-men as they worked to their chanties. As they saw their great leader a shout went up which rent the air, and the men stood to attention as the leaders passed them; but hardly were they by than the cheers and hat-waving crushed all colder ceremonial. And, as Admiral Drake looks over his ship, we go with him and pass through the decks, and go down below and make ourselves at home on this relic of England's great time when the modern world was forming. But we are drawn



AN ELDERLY MAN



SIR PHILIP SIDNEY



EARL OF ESSEX



SIR WALTER RALEIGH

Some Costumes in "Shakespeare's England"



AN APPRENTICE



DUKE D'ALENÇON



A SWORD AND BUCKLER MAN



A HOBBY HORSE

Some Costumes in "Shakespeare's England"

to the shore again as the sailors clamber down the gangway and form a circle on the quay, for the fishermen from Flamborough have come, and are giving one of their characteristic sword-dances in honour of the Admiral's visit. Very old these sword-dances are, relics of the old Scandinavian days. And again they cause delight, as of old, as they are seen by the shipside.

As all turn in on the ship, we turn our backs on the beacon light and follow the people through the streets of old timbered houses. Wandering here in the half-light, it seems that all this is real. From afar I hear the faint strains of a madrigal. The houses seem as though dead, and I begin to wonder if they are really inhabited. Suddenly I see a light shining in the lattice of a house opposite. It is shining from one of the bedroom casements. Then the casement is thrown open and a young girl looks out. One of our Elizabethan sailors passes me quickly and stays looking up at the window. I retire under the shadow of the pent-house roof beside me and watch. A second sailor comes forward and challenges the first. They fight. I notice that the second man fights with a dagger rather than a sword. Then the swarthy second arrival is slightly wounded. In his rage he utters a cry, and the cry is in Spanish. In a moment the street seems swarming with men. "A spy! a spy! a Spanish spy!" is the cry, and the poor man is hustled, surrounded, and carried in triumph to Drake's ship, where he is put in irons, only disturbing the rest on board for a moment.

Then my attention is drawn away with another sound of quarrelling. This time it is the voice of a woman raised in denunciation, and I begin to think once more of the many points which link the England of Elizabeth with that of the Fifth George. But there is no glass in the windows, and she has no hammer. She is scolding her husband. He tries all he can to soothe her, but in vain. Other men, his chums, do the same, but to no avail. Then comes the inevitable doom. Some young apprentices take the law into their own hands, and, carrying her along, they cry, "To the Ducking Stool with her!" So she is led, kicking and screaming, through the old streets, past the Globe playhouse, right up north into Bartholomew's Fair, where she is solemnly ducked in the ducking-stool and comes up dripping if unrepentant.

I look round the fair where chance has thus brought me. The

Constables of the Watch who guard the doors are falling asleep over their games of nine men's morris. At the far end of the fair the archers are steadily trying their skill with the long-bow, in earnest competition. Round the booths the citizens are swarming. The fat, oily pig-woman is vaunting her wares and scolding in turns. Mr. Justice Overdo is placidly seated in the stocks as reward for his searching for crime. A sweet ballad singer allurant has just been singing John Dowland's "Fine knacks for ladies," and Kindheart the dentist has pulled out a tooth on the final note. The apprentices have been wrestling in the space within the booths, and are now playing at quintain on foot. Roars of laughter are following the sallies of Puppy the wrestler and the feats of the sword and buckler man in his defiance at quintain when he sits on a three-legged stool and parries all assaults with his shield. Then there is the quintain with the boy in the swing let go against the boy on the stool with his foot up. In fact, there is merriment all around the fair. A course is cleared suddenly, and a bevy of hobby horses come capering round the arena; then there is a sack race and a cushion dance. But the puppet show is going to begin; Zeal-in-the-land-Busy is there, and is dead against the stage and all its vices, yet the play of Hero and Leander is enacted by the puppets and interrupted by the Puritan, and I know at last that I am seeing Elizabethan England as it lived, looking through the glasses of rare Ben Jonson.

Rare Ben is not the only one of Shakespeare's fellows represented in this representation of "Shakespeare's England." Plays are going up at the Globe, by Nathaniel Field, by Dekker, by Beaumont and Fletcher, by John Lyly the Euphuist, by Marlowe, and others. So we shall see specimens from the work of men who were his fellows and competitors, shining beside his own work as the light of a rush might shine beside the sun.

As I went a-thinking of all this teeming life of three hundred years ago meant, with all its wrong-headedness, its cleverness, its virility, its delight in fanciful brain conceptions, I heard the strains of a pavane from the Virginal Book issuing from the Fortune Theatre, and knew that they were dancing the courtly measures there, and thought of the splashing of the wave of Italian culture on the English shores.—PATRICK KIRWAN, *Master of the Revels and Manager of the Globe Theatre.*



BRISTOL FIGURE OF HURDY GURDY BOY, MARKED. IN THE TRAPNELL COLLECTION AT MR. ALBERT AMOR'S GALLERIES



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR*, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Engravings.—A5,111 (Wandsworth Common).—We fear that your four engravings are only worth a small sum each.

Colour Prints by J. R. Smith, and others.—A5,117 (Bel-fast).—All your prints are of value, particularly those by J. R. Smith and Keating. It is not possible for us to place any definite valuation upon them without seeing them.

Oak Wardrobe.—A5,123 (Whitefield, Manchester).—Judging from the photograph, the carved oak wardrobe, or chest, is probably modern. There are no known examples of antique furniture of this design. We should say it is Flemish, and assuming the panels to be antique and the rest comparatively modern, we should say it is worth £20 at the outside. The value depends entirely on the age of the four top panels, and without an inspection we can only name a sum with uncertainty.

Quaich.—A5,145 (Guildford).—We cannot give an opinion on the Quaich you describe without seeing it.

Prints.—A5,161 (Fulham).—Your prints by Bartolozzi, after Guercino, are in very little demand, and at the most they would only realise a few shillings each at the present day. The other prints on your list are all of moderate value, with the exception of the three battle subjects. If fine impressions they might realise £2 to £3 the set.

Engraving by Wills, after Gainsborough.—A5,174 (Anerley).—We cannot give a valuation of your engraving without knowing the full title and the state.

Davenport Service.—A5,191 (Fairfield, Liverpool).—Judging from the photograph, the service is probably fifty or sixty years old (the factory ceased about 1876), but there is no

means of fixing a precise date. As a richly decorated service it should be worth about £25.

"Punch's Pocket Books."—A5,228 (Cambridge).—Your series of "Punch's Pocket Books" would fetch £2 to £3 if in perfect condition, as published.

"Locksley Hall."—A5,230 (Scole).—We should advise you to write to Mr. S. French, of Scuthampton Street, W.C.

Coloured Print, by Zobel, after Drummond.—A5,248 ("Kinsman," Totnes).—The print you describe is of no interest or value from a collector's point of view. It is only worth a few shillings.

Coloured Print.—A5,255 (Adamson).—The print is unlikely to realise more than a few shillings, as it is damaged.

Vase.—A5,256 (Edgbaston).—The vase, judging from the drawing, is Japanese, not Chinese, and made at Kutani, province of Kanga. This ware is highly esteemed, and from the description, the vase seems to be a characteristic piece of good quality. It was probably made since the revival of the industry in this district, forty or fifty years ago, and it should be worth about £2.

Books.—A5,257 (Poltava).—Your books are of no value to a collector.

Grandfather Clock.—A5,260 (Kingston-by-Sea).—We cannot trace any record of the maker of your clock. If you can send us a photograph we can tell you its probable value.

Coins.—A5,289 (Gibraltar).—The coins you describe are common Roman examples, and are of no interest or value to a collector.

"Mystery of Self Deceiving."—A5,298 (Buxton).—Your book is practically of no value.

SOME FAMOUS HOTELS

AN old Scottish saying asserts that "the Gordons hae the guidin o't." The proverb may be applied in all sincerity to the famous group of hotels which bear that "gay and gallant" name. For the



HÔTEL MÉTROPOLE, LONDON



THE MÉTROPOLE LOUNGE

banner of the Gordon Hotels has floated proudly over Charing Cross for more than thirty years, and the standard of comfort and luxury which was set up by their establishments has never been lowered during all this time—a long period in the record of hotels. The Gordon Hotels are known to the better class of travellers from all over the world, especially to Americans, from the South as well as the North, with whom they are as popular as with Britishers. One of the most favoured of the group of the five London Gordons is the Métropole, which is situated at the

Embankment end of Northumberland Avenue. The building was so elaborately and thoughtfully designed that its construction occupied no less than three years. It was opened on June 1st, 1885, and its prestige has increased with time. The outer building is Italian in style, and the space covered is nearly an acre. The artistic note prevails throughout, from the fine stone carving over the principal entrance in Northumberland Avenue to the decoration of the smallest room. But, above all, the greatest possible



THE GRAND HOTEL

care has been exercised to secure the comfort and convenience of the visitors to the Hôtel Métropole. There is an air of spaciousness about the hotel, and, as the building occupies a triangle, it obtains a full amount of light and air. The corridors and public rooms are thoroughly warmed, not only by coal fires, but by a modern heating apparatus, which, although it imparts an agreeable warmth to the atmosphere, does not impoverish the air. Noteworthy features of the Métropole are the lounge—one of the most charming apartments in London—the drawing-room, the elegant music-room, and the magnificent dining-room, all on the ground floor and all enjoying natural light. In accordance with modern requirements, the bath-rooms, and the bed-rooms (with bath-rooms of their own), have been largely increased in number, and the sanitary arrangements have been thoroughly overhauled. Included in the Hôtel Métropole are the beautiful Whitehall Rooms—with a separate entrance—where the majority of the leading Regimental dinners, and many famous public



THE GRAND SALLE À MANGER

banquets, take place each year. The Métropole is noted for the excellence and refinement of its cooking.

At the other end of the Avenue, facing Trafalgar Square and the new end of the processional road which leads to Buckingham Palace, is the Grand Hotel, which, be it noted, was the first of the Gordon Hotels to be built. It stands on a large part of the ground which was formerly occupied by Northumberland House, and its opening, in 1880, marked such an era in the hotel world of the metropolis that the function was attended by the Lord Mayor of London and the Sheriffs in state. It is rather a remarkable feature of the Gordon Hotels that each establishment has its own class of visitors. The Grand has been, almost from its inception, the resort of English county people, the great manufacturing heads and their families, and a select class of Americans. It says much for the Grand that it has the same visitors year after year. This, no doubt, is due to the fact that they find here the most substantial comfort and the best of English fare. As is the case with all the Gordon Hotels, the Grand is thoroughly modernised in all respects. Its latest additions include a number of bath-rooms; and the chief dining-room has been re-decorated and newly upholstered this year.



HOTEL VICTORIA



GROSVENOR HOTEL

Northumberland Avenue possesses still another Gordon Hotel. This is the Hotel Victoria, opposite the Grand. Its external architecture, with its lengthy and handsome frontage, is very imposing. The building is of stone, which, in many parts, is exquisitely carved. The internal arrangements of the Victoria have been considered with a view to providing for the comfort of the visitors. All the public rooms, together with the reception and ticket offices, the cigar and typewriting rooms, are on the ground floor. Thus, for instance, as we face the handsome marble staircase, we have, to the left, the ladies' drawing and writing rooms, and the magnificent dining-room, while, on the right, are the grill and smoking rooms, and, at the back—but, like the other public rooms of the Victoria, enjoying natural light—is the lounge. It has long been the aim and accomplishment of the Victoria to make its visitors feel thoroughly at home. The bed-rooms are second to none in London, and many of them are so fortunately situated that they possess a quietude that is rare in any city, more particularly in the busy life which centres around Charing Cross.

It is but a little distance from Charing Cross, by the Mall and past Buckingham Palace, to the Grosvenor Hotel, which adjoins Victoria Station. The Grosvenor—thanks to its proximity to the London residence of the King and Queen—enjoys the patronage of a distinguished class of visitors, more especially during the season. Since it came into the control of the Gordons, it has been enlarged and greatly improved. Its luxurious suites of private rooms are

a special feature of this hotel, but, in consequence of the great increase in Continental travelling, further accommodation became necessary, and the new wing, built at the front of the station—but sufficiently far away from the platforms to avoid disturbance by the noise of trains—provides a large number of bed-rooms. In the new wing of the Grosvenor Hotel is also situated the exquisite suite of rooms so often used for wedding receptions and private dinners. The Grosvenor is but the proverbial stone's-throw from St. Peter's,

Eaton Square, where so many fashionable marriages take place. The Bessborough Rooms of the Grosvenor—as these handsome apartments are called, out of compliment to the chairman of the Gordon Hotels—consist of a series of charming



FIRST AVENUE HOTEL



HÔTEL MÉTROPOLE, BRIGHTON

rooms which leave nothing to be desired in respect of elegance or comfort. The decorative scheme is most refined, particular care having been exercised in this regard in view of the wedding guests who assemble here so frequently, the visitors being thus assured of a delightful background.

The First Avenue Hotel, which is situated in Holborn, hard by Lincoln's Inn Fields and within easy distance of the great railway stations of the London and North Western, the Midland, and the Great Northern lines, created much stir when it was erected, so much so that leading articles appeared in the chief papers, as it was never thought that such a "caravansera" in a business centre could make a profit. And its Americanised title caused considerable discussion. But, ever since its opening, on November 22nd, 1883, the First Avenue has prospered. It has the distinction of being the first London hotel to be lit by electricity. It need hardly be said that, in accordance with the policy of the Gordon Hotels, the First Avenue has been greatly improved and altered in later years. The

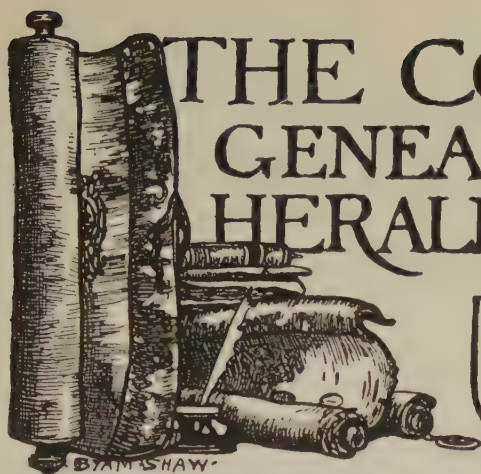
First Avenue, which is mainly patronised by important business people from the North and the Midlands, as well as by many Americans, aims at supplying a moderate tariff in combination with the greatest care and comfort for its visitors.

It is an easy transition from London, either by the luxurious "Southern Belle," by motor, or, in the season, by coach, to the Hôtel Métropole, Brighton, which continues to hold the high position which it won immediately upon its opening in 1890. The Brighton Métropole



BRIGHTON MÉTROPOLE'S PALM GARDEN

is known the world over, not only for its palatial proportions, its splendid position on the sea front, and its spacious rooms, but for its general excellence, especially in regard to food and service. Many Americans are acquainted with it—thanks, in no small measure, to Mr. A. G. Vanderbilt, who, in the season, runs his coach from the Hotel Victoria in London to the Métropole in Brighton.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 35-39, Maddox Street, W.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

YARBURGH.—You are right, it is unusual for a "Commoner" to be admitted to the Order of the Garter, and for more than 180 years no one of the simple rank of Knight had been created K.G. until the recent installation of Sir Edward Grey. The order was founded in 1343, and the 26 founders were of the following degrees: The King, Prince of Wales, 1 Duke, 5 Earls, 4 Barons, 13 Knights, 1 Esquire. The admission of those bearing the title of Knight only was frequent down to 1597, when Sir Henry Lee was elected; the next of this rank to be admitted was the great Sir Robert Walpole, who was installed 16 June, 1726, and in reference to this a famous genealogist says "no other 'Commoner' had been admitted into this 'most noble order' since Elizabethan days, except Admiral Montagu in 1660, who very soon after was created Earl of Sandwich"; but as the Admiral was not *installed* until after he had become a Peer, it is, we venture to think (notwithstanding the eminence of the writer we quote), wrong to classify him amongst the "Commoners" who have been created Knights of the illustrious Order of the Garter.

CLAGGETT.—The following extract from the admission registers of Merchant Taylors School, London, answers your enquiry as to the place, and date, of birth of Captain Thomas Claggett, who died in Maryland in 1703:—

"1659 ———, Thomas Claggett, 3rd son of Edward, draper, born in Mary Hill parish, 4 April, 1644. George Claggett, 4th son of same, born in Leonards Eastcheap, 9 August, 1645."

Edward, the father, registered his pedigree at the *Visitation of London* in 1664, describing himself as "Colonel" (probably he had been in command of one of the City regiments during the previous troublous times), and as son of George Claggett, Mayor of Canterbury. The will of Thomas was proved in Maryland 16 November, 1703, and as he makes special references to property in London, "being part of the estate of my father Col. Edward Claggett," the identity of the emigrant with the Merchant Taylors scholar is pretty clear. The armorial bearings of Claggett of Kent and London are *ermine on a fess*

sable three pheons or, crest an eagle's head erased ermine ducally crowned or between two wings sable.

WILLIS.—The marriage of John, 2nd Lord Poulett, to Anne, one of the daughters and co-heirs of Sir Thomas Browne, is stated in the *Complete Peerage* to have taken place "about 1660," but the parish registers of Hinton St. George answer your question with greater accuracy—the following is a copy of the entry: "— Jan. 1653/4, John Lord Poulett was married to his friend Lady Mrs. Anne Browne." We infer from the absence of the day of the month that the ceremony did not take place at Hinton, and that this is only a record of an event in which the parish was interested.

CONWAY.—The statement that Edwin Conway, founder of your Virginian family, was of "co. Wigorn" (*i.e.*, co. Worcester), seems to be taken, so far as we can discover, solely from a pedigree of Eltonhead, signed by Richard Eltonhead at Ormskirk, 23 September, 1664, he being then 82 years old; but as he subscribed to errors in the Christian names of some of his daughters' husbands, it is possible that "Wigorn" may have been another slip, and that a county more intimately connected with the Conway family should be substituted. Strict accuracy regarding place-names in the *Visitation* pedigrees is not to be relied on.

ORANGE.—William Alexander, Grand-Duke of Luxemburg, and Duke of Nassau (lately deceased), was descended from Walran, Count of Nassau, who was King of the Romans from 1292 to 1298; and by the death of the Duke without male issue, an ancient and celebrated European Dynasty has passed away. The late Duke's father, Adolphus, succeeded to the Grand-Duchy of Luxemburg on the death in 1890 of the late King of Holland, who was the last male representative of the junior line of the House of Orange-Nassau; the senior branch of this junior line became extinct on the death in 1702 of our King William the Third. The German Territories of the House were seized and annexed by Prussia in 1866.



A NEW DEPARTMENT FOR COLLECTORS.

HAVING received in the past numerous enquiries, especially from the United States, as to where certain books, prints, or manuscripts relating to any specific family or place might best be obtained, which we have not been in a position to answer as fully as we should have liked, we have now decided, for the benefit of our readers, to adopt the suggestion of a correspondent, namely—to open a department, which will be in touch with all the leading dealers, with a view to supplying our readers with any books, etc., they may require.

Students of History, Biography, and Genealogy should find this department of the very greatest value to them, as it is at times extremely difficult to obtain the publications of various societies, privately printed works, and other rare books. Books of very little or no intrinsic value are often very hard to secure, and a student might hunt for weeks and then get an indifferent copy, whereas we should possibly have several at our disposal to select from. All books would be examined by us where possible, so as to ensure our correspondents securing good copies.

With regard to portraits, it is essential that good, clean impressions should be obtained.

This should be a great advantage to the Family Historian and Genealogist, who is anxious to procure any old deeds relating to his own family or that with which he is connected, and might in some cases prove the connecting link between an American family and his English ancestors.

Marriage settlements and other such-like documents—so valuable to the Genealogist—often sell for a few shillings.

The manager of this department is now in touch with dealers who have during the year thousands of old manuscripts, dating from the earliest times, relating to nearly every family in the United Kingdom.

Those readers who are collecting such documents should inform us of any families in which they are interested. We will then report any manuscripts that may come under our notice. Where possible we would advise readers to arrange with us to purchase for them all manuscripts relating to a certain name, or any family in a particular county, as so many of these records are hopelessly lost to the private collector if not immediately bought, more especially at auctions.

All communications should be addressed to the

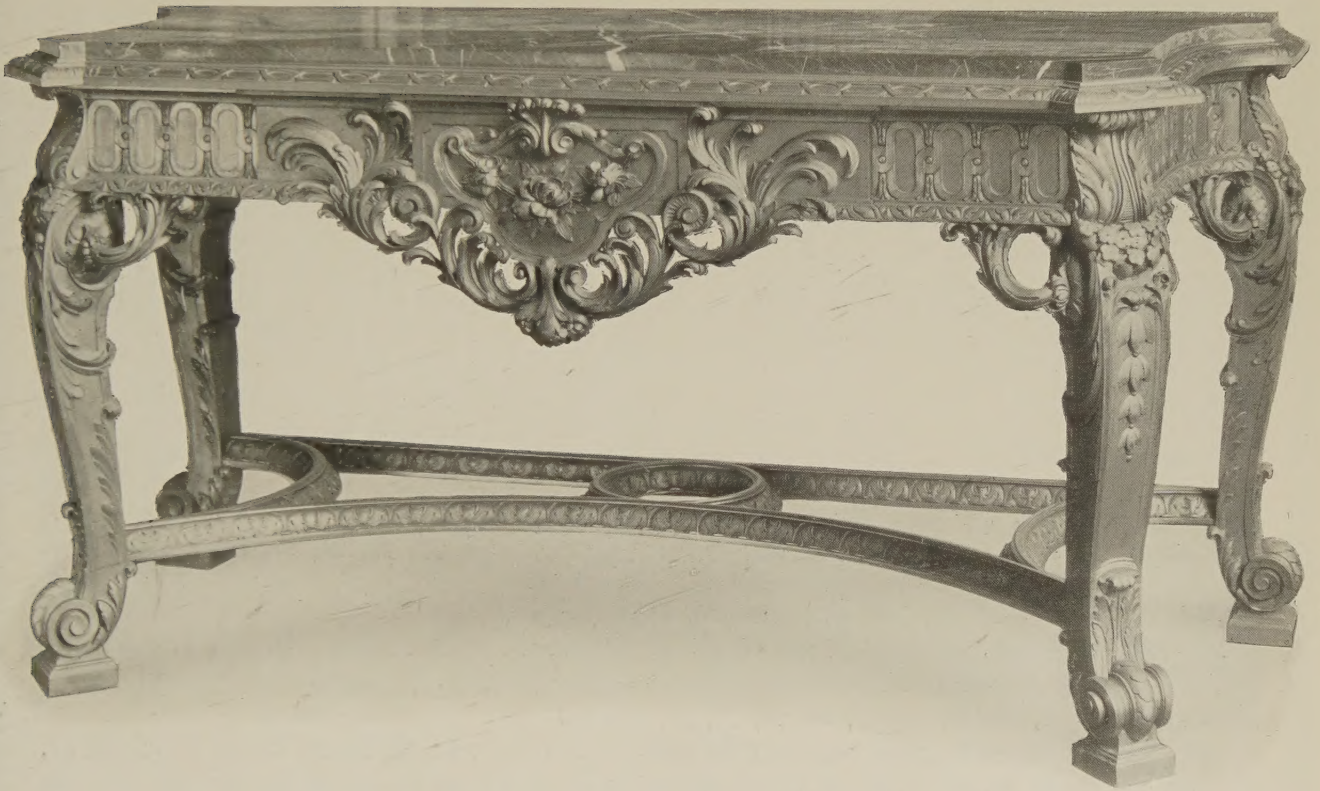
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"THE CONNOISSEUR," 35 to 39, Maddox Street, London, W.

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**A List of the Principal Subjects dealt with in "The Connoisseur,"
giving the number of the Magazine in which the Articles have
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